Photoshop Creative

ISSUE TEN

HUE KNOW THE SCORE

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FILTERS | BRUSHES | PHOTO EDITING | PHOTOSHOP ELEMENTS | PLUG-INS Free CD inside

Photoshop® creative

The only monthly
Adobe® Photoshop®
dedicated magazine

Inside

Photoshop art projects
Inspirational ideas for manipulating photos into art

Hold the front page!
Design your own newspaper for a great birthday gift

Free jigsaws!
Win the chance to have a jigsaw made from your images

12-page special

Use colour for impact

- Get to grips with colour theory
- Create your own swatches
- Fix problem colour in photos

Swatches
OK
Cancel
Color Libraries
Only Web Colors

Free CD-ROM!
- 30 Free high-res photos
- Textures and patterns
- 22 fantastic free fonts
- Bumper brush set
- and much more

Romantic portraits
Use photos to create your own
Pre-Raphaelite masterpiece
in our digital painting special

44 pages of creative tutorials inside

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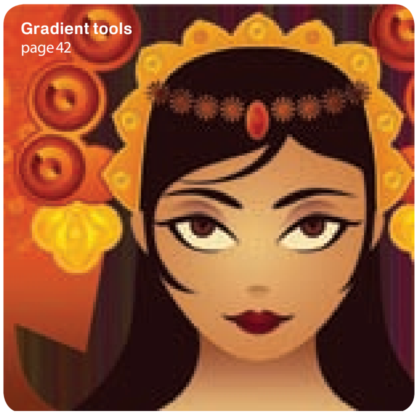
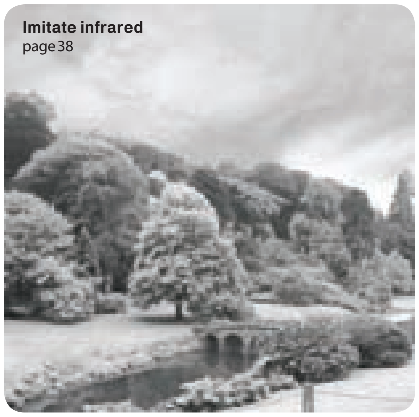
eMag™

Photoshop creative
Use colour for impact

Welcome

A glimpse of what's in store this issue…


Gradient tools
page 42


Imitate infrared
page 38

Mission Statement

Here at *Photoshop Creative*, we promise to always give you the best selection of resources to help improve your Photoshop skills. Whether it's in-depth guides to tools and techniques, or showing how to create a work of digital art, we'll make sure the information you get is accurate and informative. We want you to get the optimum Photoshop experience, and have as much fun using the program as we do putting the magazine together.

Create the northern lights
page 26

Golden Gazette
IT'S A GIRL!
THE HAPPY DAY
Make the front page
page 58

There are various elements that combine to make a successful image. From good composition to interesting subject matter, if one of the areas is weak the whole image can suffer. Colour is at the core of whether an image looks good or not, and there's a surprising number of rules for what you might initially think is a decision based on likes and dislikes. Taking some time out to get a handle on these rules will reap huge benefits, and our special feature looks at what's involved in colour theory as well as what Photoshop tools you need to carry out a job. And if you're dying to try out your new-found colour skills, we've got plenty of inspirational tutorials for you to indulge in. Try your hand at designing your own newspaper, which can be tailored to a person or event and makes an excellent birthday or anniversary gift. Alternatively, learn how to gather photos and transform them into a Pre-Raphaelite painting – it'll make a great talking point. Keen photographers might like to cast their peepers over page 46, where we reveal how to clean up eyes and make them sparkle, while night owls will love our tutorial on page 26 which shows how to create the look of northern lights on your desktop.

Until next time…

Jo Cole **Editor**
jo.cole@imagine-publishing.co.uk

issue ten

contents

Complete list

What's in this issue…

06 **Contributors**
Put a face to the writers' names you'll see in the magazine

08 **Creative forum**
Share your thoughts and ideas with other readers

10 **Creative hub**
Get the skinny on the best creative sites, services and companies

13 **Interview: Bert Monroy**
Discover how this leading artist created an image with 15,000 layers!

14 **Reader's profile**
Peer inside the mind of a fellow reader and see what they get up to

16 **Feature: Use colour for impact**
See how colour theory works and how it can help your images

25 **Tutorial intro**
All the learning lined up this issue

74 **Advice centre**
Loads of advice and tips for getting more from Photoshop

80 **Next month**
We lift the lid on what you can expect next month

81 **Creative reviews**
Lovely hardware, software and peripherals to get creative with

88 **On the CD**
Your complete, at-a-glance guide to what resources are packed into this issue's free CD

90 **Subscribe**
Subscribe to *Photoshop Creative* today and save up to 40%

94 **Exhibit**
Don't be shy – show us what you can do in Photoshop

98 **Readers' challenge**
The new batch of photos waiting to be transformed by you

16
Learn about colour theory and how Photoshop's tools can help you tame tone
Use colour for impact

10
ative hub
Cheaper Photoshop training

Creative hub

The latest creative news

See which companies and individuals are making the latest impact in the digital imaging world

HOTO FIX
Merge modes for dramatic images
74

Advice centre

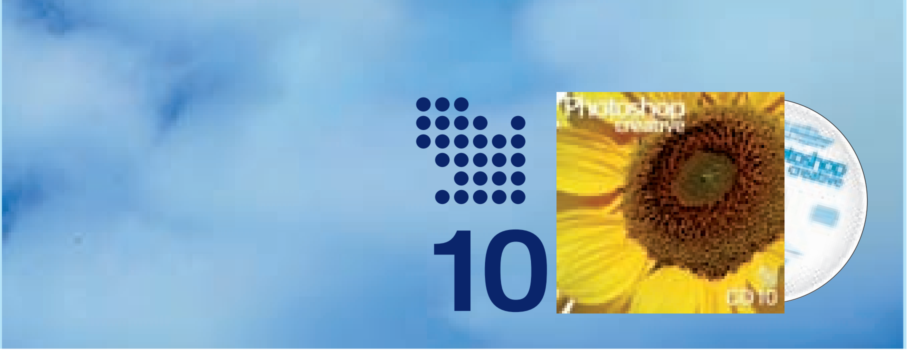
Your questions answered

Common Photoshop problems solved and the best online destinations for tutorials and advice

Creative reviews

Spend some money…

Some tempting products to help you get more from Photoshop – whatever your experience or budget



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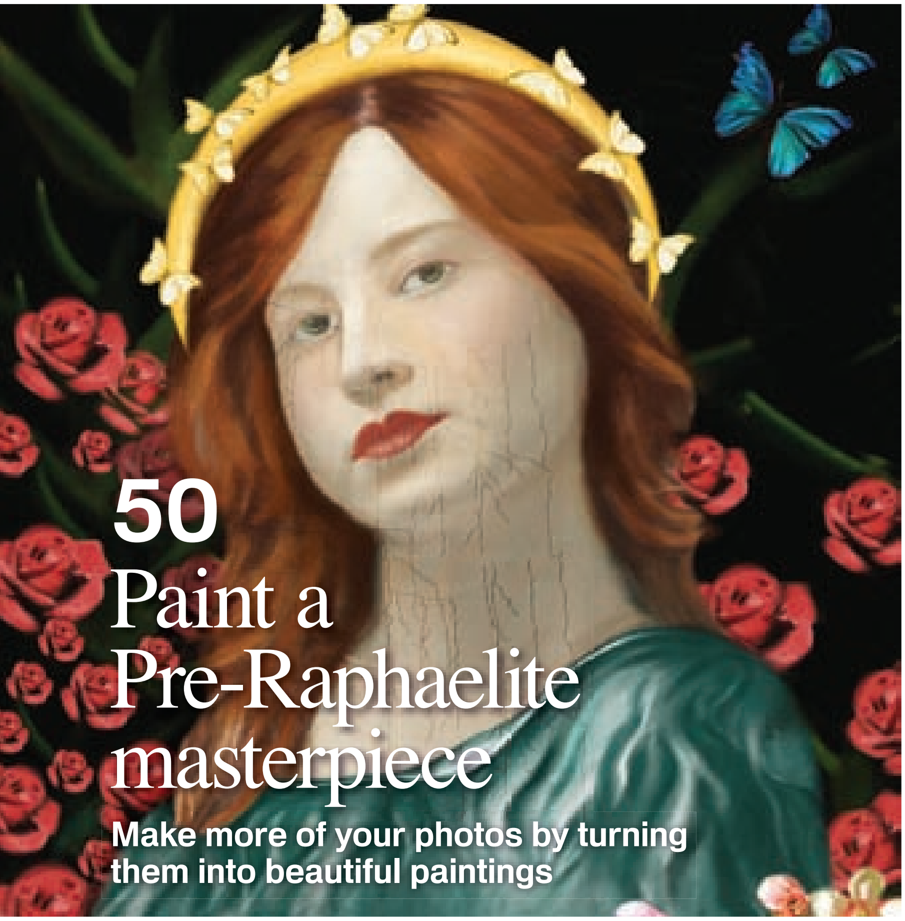
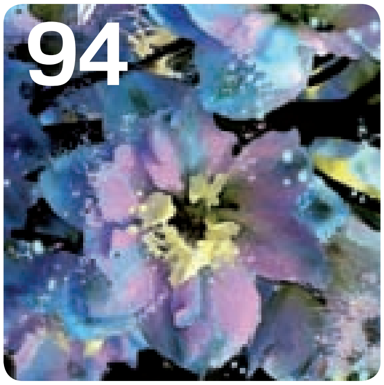


50
Paint a Pre-Raphaelite masterpiece
Make more of your photos by turning them into beautiful paintings

the CD
Stock photos

88
On the CD
More free resources
Photos, brushes, textures, actions… just some of this issue's CD content. See what else there is here



94
Exhibit
Reader showcase
See how your fellow readers have tackled past Readers' Challenges, or find out if your entry has been printed!

tutorials

Creative tutorials
Make great art today

26 **Create northern lights**
Generate fantastic skylines by re-creating the stunning Aurora Borealis

32 **Photo colour swatches**
Ensure all your colours match up by using a photo to set your swatch colours

38 **Fake infrared film**
Make moody landscapes and portraits by emulating infrared photography

46 **Accentuate eyes**
Discover what tools come in handy when you need to perform some eye surgery

50 **Pre-Raphaelite portraits**
You don't have to be able to paint in order to create romantic artwork…

58 **Make the front page!**
Use family photos and stories to create an old newspaper effect

66 **Resize and upload images**
Take part in our forum by uploading your images for others to critique

68 **Searching iStockphoto**
Get the exact image you want from iStock by using the Color and CopySpace features

72 **Cool plug-ins: PixelCreation**
Add clouds, stars and moons to your photos with this great plug-in

Technical tutorials
Understand your software

34 **Focus on: Stylize filters**
Whether it's getting line art from photos or producing eye-catching effects, the Stylize filters are worth investigation

42 **Big Technique: Gradients**
See how gradients make images come alive

56 **Focus on: Colour dynamics**
Learn how to swap between foreground and background colours in one brush stroke

64 **Focus on: Color Balance**
Bolster photos with this tool

Creative Forum

Send us your thoughts on the magazine or the Photoshop world in general, and see if other readers agree with you

A bad review

I've seen a few letters where people asked for more camera, hardware/peripheral reviews. I have to say NOOOOOO! The magazine market and web is overrun with places to get that info! I think the amount you currently have is enough and succinctly written, but except for imaging software and book reviews, I ignore it. I was so thrilled to find your magazine because it concentrates on Photoshop, and does it beautifully. That's not to say I've no interest in other areas, but just not in my Photoshop magazine! What a treat to have a whole mag about Photoshop.

Users need other equipment to supplement Photoshop, hence our reviews section covering hardware, software and books

Okay, another comment. I love the book reviews! Thanks you for pointing out the Ilex Press series of Cookbooks. I checked them out and bought four. And I've upgraded to CS2; I've kept Elements because it does some things faster and easier than CS2!
Persimmon Tsang

Thanks for the comments, Persimmon. We'll always have reviews in the magazine but we won't take up any more pages with them. As you point out, there are loads of resources to find in-depth reviews of peripherals and software, but Photoshop isn't a lone island so we'd be amiss if we didn't at least cast a look over helpful hardware and software. But what do other readers think? Do you skip the reviews or find them handy? Let us know.

Print options

I wonder if you can help me. In previous issues you've looked at companies that print images on canvas or wood etc, but is there a way to do this at home? A friend in the US says she can get all sorts of mediums to print onto, but I've scoured computer and craft shops, and all I can find is T-shirt transfer paper, cards and the occasional CD template.
Tim Mason

There does seem to be a lack of options when it comes to buying paper to print onto, but while the shops lag behind, the web has lots of options. A couple of good sites are Crafty Computer Paper (**www.craftycomputerpaper.co.uk**) and Calibre Computing (**www.calibrecomputing.co.uk**). Both have an exciting range of printing options, including magnetic sheets, silk and canvas paper, all of which can be used in an inkjet printer. These sites are based in the UK, but Crafty Computer Paper will deliver worldwide. Your letter got us thinking, and we've decided to do a roundup of printing options, both home and professional. Look out for a special feature in a couple of issues.

Looking for new ways to print out your creations? Make sure you check out the feature in a future issue

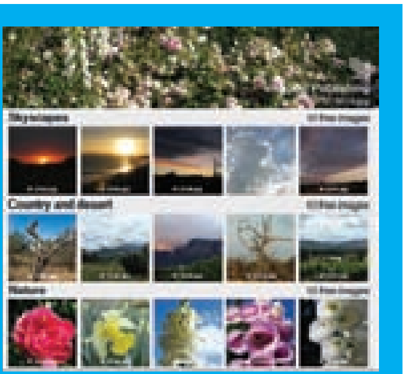
Free stuff

Free for all

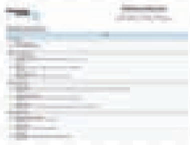
I bought issue four from eBay (then became a subscriber) and I have a suggestion. In that issue was a great feature about free online resources. I had no idea you could pick up so many high quality creative goodies. When I started using Photoshop six years ago, everything was so expensive and the idea of giving away something that someone else would pay money for seemed ludicrous. But now it's done left, right and centre, which is excellent. Now on to my suggestion.

Since you give away lots of photos on the CD, why not set up an online resources site? You could include photos, textures and brushes – pretty much anything. Readers could also contribute resources, and it would be one big share fest! Whaddya think?
Trixie Spencer

In principle you have an excellent idea. When we were planning the mag, one thing we were clear on was the CD should be full of resources. We were fed up with CDs stuffed with demos, and wanted something more useful. An online version would be a logical next step, but we'd have to investigate the logistics. If it can be done, it will be done!


Would you be interested in sharing photos and other resources you've created?

View from the forum



User: Levery
Post: I want challenges
I play Photoshop tennis on a few different sites and want to know why you haven't got a similar principle on your forum. I know I'd take part in a regular competition and I'm sure lots of other people would, so why not do it?

User: huesat
Post: Elements 4.0 – ace!
I was given Photoshop Elements 4.0 as a birthday present and have had lots of fun with it. Trouble is the bugger won't let me register. I want to get all the free stuff and updates.

User: trimtim
Post: Re: Elements 4.0 – ace!
I had problems registering as well (not on Elements 4.0) but found that there's a spot on the Adobe site for later registrations. Go to the main page and click on the Support menu. Hit the Register link and then follow a few pages of instructions. Now I can get all my updates and hints and everything! I'd say it was definitely worth doing.

TALK TO US! | EMAIL US YOUR THOUGHTS TO PCR@IMAGINE-PUBLISHING.CO.UK

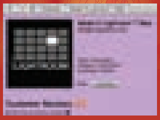
eMag™

Creative hub

The latest news stories for the Photoshop community

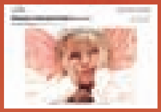
What's hot this month

LIGHTROOM PODCAST



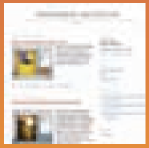
Adobe Lightroom joins the podcast craze via iTunes as well as online. Plenty of expert tips and advice from the likes of Martin Evening and the Adobe team, plus the opportunity to watch while you listen. Type in 'Lightroom' in iTunes to see more details.

WEEKLYSHOT PHOTOBLOG



WeeklyShot is a new kind of group photoblog and photo challenge where photographers interpret a weekly brief, upload their images and critique each other's work. The brainchild of one L Brandon Stone, you can see some stunning work at **www.weeklyshot.org** each week.

PHOTOSHOP QUICKTIPS PODCAST

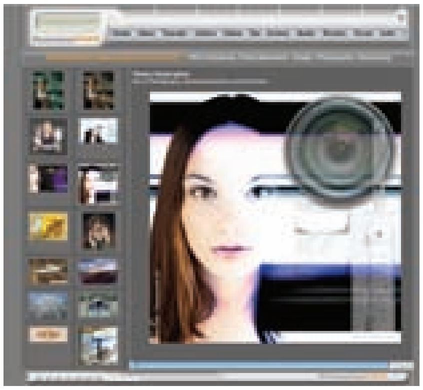


Recent addition to the varied Photoshop podcasts available via iTunes and online, presented by Justin Seeley, a graphic designer by trade. The usual tips and tricks are presented in a clear, concise manner, while a DVD, Complete Beginner's Guide to Photoshop is also available. **www.seeleydesigns.blogspot.com**

TOP STORY

PHOTOSHOPCAFE

PhotoshopSecrets
CS2 FOR DIGITAL PHOTOGRAPHERS
ColinSmith



Visit PhotoshopCAFE and see some of Colin's work

Cheaper Photoshop training

PhotoshopCAFE expands value-for-money training video range on CD and DVD, adds new download option

PhotoshopCAFE has earned a reputation for being an essential online resource for your Photoshop needs – we praised a recent overhaul back in issue five. As well as news, reviews, tutorials and a busy forum, the site now offers a range of training videos on CD, DVD and download.

What sets it apart from many other training resources is the modest cost. PhotoshopCAFE founder Colin Smith, also the author of several Photoshop books, is keen to emphasis that quality doesn't have to come at a price: "These discs offer excellent value for money. The pricing is very reasonable for the kind of material you'll learn. While some other training duplicates the user manual, you won't find most of our techniques anywhere else."

As well as being competitively priced, the videos offer help and advice in a clear and concise manner. "Our videos are presented in the way I would like to learn personally," explains Colin. "The content is real-world and practical. I avoid making the material more complicated than it needs to be, and stick to a plain-English conversational style with tutorials the user will actually use. They range from the surprisingly simple all the way to advanced techniques. Whenever there's a shortcut or a tip I'd use in the real world, I throw that in. The result is a lot of material covered in as short a time as possible. People don't want to spend hours learning, they want to get to work now."

If time is of the essence and you're concerned about shipping costs, you can now download some of the titles directly in either PC or Mac format via a broadband connection.

While Photoshop is covered from several angles, a training video is also devoted to the sometimes tricky task of getting to grips with a graphics tablet. Wacom's Weston Maggio, who explains the benefits of investing in a tablet, has joined Colin – and with customer feedback consistently positive, a new range of titles is shortly to be released. "We have quite a few new titles coming soon, including ones on retouching, type effects and Flash. We always welcome suggestions for titles," says Colin.

Learning from watching others can be both fun and practical, increasing your expertise at your own pace. From $29.99 – visit **www.photoshopcafe.com**.

TUTORIALS ON VIDEO

Straight talking and plain English from PhotoshopCAFE

TALK TO US! | SEND NEWS STORIES TO ZOE.MUTTER@IMAGINE-PUBLISHING.CO.UK

In the beginning, part 9

Follow the evolution of Photoshop in this regular series

After the tumbling of its stock, in the summer of 1998 Adobe did some restructuring and laid off many employees. It shipped v5.5 in July 1999 including ImageReady 2.0, making it the first web-ready version. It didn't have hosts of features but improved on v5.0 with the Magic Eraser, Background Eraser and Art History brush. Adobe then released InDesign. The ImageReady addition enabled slicing and preparation of images for the web, and sharing files among Illustrator, InDesign and Acrobat. Because Photoshop had made it possible to design and prepare work for web distribution, Adobe was onto a winner.

Adobe Photoshop 5.5

All you need is fonts

Dafont offers a huge free font resource to add a professional sheen

Dafont, an ever-expanding resource for free fonts to use in non-commercial work, is quickly gaining a reputation as one of the best creative sites on the web. It has hundreds of cool fonts ready to download to your desktop; you can browse several categories or check out new additions daily – or the Top 100 currently on offer. You can read and add comments below each, and offer encouragement to the enthusiasts who produce them for free.

A forum is on hand, and you can also submit fonts for consideration, display and download. A useful guide helps with the basics, while links to font management, conversion and creation tools are included.

The wealth of fonts will keep you occupied for hours

Fonts offered for download are freeware, shareware, demo versions or in the public domain, with many available for both PC and Mac, and the site is available in English and French. If in doubt about the legality of using fonts in published work, look at the readme-files in the archives, or check the authors' sites for details and contact them. You can also search via author – useful if you like a particular font and want to see more by the same hand.

Fonts give a great professional finish, especially if you're producing mock-ups for book covers and magazine layouts. Much more at www.dafont.com.

PHOTO SOFTWARE

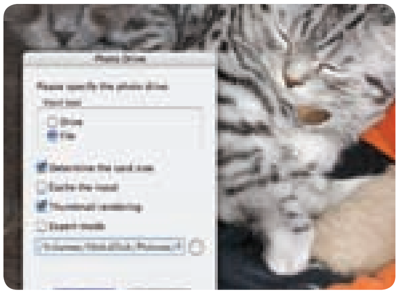
Recover your lost photographs

All is not lost, with PhotoRescue reclaiming your memories from the digital dustbin

Recently updated PhotoRescue offers the chance to rewrite wrongs and recover lost photos.

We've all done it – deleted files in error or found that precious jpegs are corrupted. The downloadable free demo lets you first determine if PhotoRescue will resolve the problem. Bottom line: if the demo doesn't work, the full version won't either.

If it does the job, you can download the full working version for around £17. Maker DataRescue claims it can recover pictures that other recovery software can't even see. PhotoRescue will undelete, and recover pictures, images and files lost on corrupted, erased or damaged Compact Flash, SmartMedia, memory sticks, MMD, XD, multimedia or secure digital memory cards.


Get your photos back with DataRescue

The software comes in two versions: Wizard and Expert. An online comparison table helps you decide which is best for you. DataRescue offers a refund if the program doesn't work. www.datarescue.com/photorescue

EXPOSURE

Get your work seen

DREAMWEAVERCAFE.COM
www.dreamweavercafe.com

Busy pro-active forum with well over a thousand members and a strong Photoshop contingent. The popular Gallery section includes ample opportunity to showcase work, and much on show is from beginners. If you want constructive feedback from your peers and even some pros, this is a useful place to make your mark.

DEPTHCORE
www.depthcore.com

International art collective focused on modern/abstract art, incorporating design, photography, animation and audio, including Photoshop. Anyone can join the forum and IRC chatroom, and the best work is bagged up each month in themed 'packs'. Generally high standard, with emphasis on fantasy and sci-fi.

Updates... THIS MONTH IN SHORT

New additions to the world of Photoshop

Adobe.com makeover

The Adobe main site and pages associated with Photoshop have had a makeover. A new interface offers a clearer image that some have associated with Adobe's purchase of Macromedia. A new navigation interface is also added to what can be a very busy site. **www.adobe.com**

LiveQuartz Image Editor

Recently updated universal donation-ware image-editing tool. Includes brushes, layers, text and filters, support for Raw files, Photoshop (flatten image) files, TGA, SGI, OpenEXR, ICNS, ICO, Win cursors, FlashPix, MacPaint, QuickTime Import Format, Radiance and XWindow bitmaps. **www.rhapsoft.com**

ALERT! | DON'T FORGET TO ENTER OUR READERS' CHALLENGE – SEE PAGE 98

Make a date

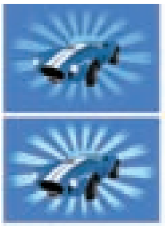
At a loose end? Here are the must-see events coming your way

20 JULY 06
ADOBE DESIGN ACHIEVEMENT AWARDS, TORONTO, CANADA
Honours promising student graphic designers, photographers, illustrators, animators, digital filmmakers, computer artists. **www.adobe.com/education**

14-17 JULY 06
PHOTOSHOP SEMINAR TOUR
The pros continue their US tour visiting Virginia Beach, VA and Pittsburgh, PA in July. Real-world training and money-back guarantee ensure a full house. **www.photoshopseminars.com**

ALL OFF JULY
APPLE STORE SPECIAL EVENTS
As more new Apple Stores open across the UK, the free special events are often worth checking out. Recent ones have covered Photoshop, photography and Wacom tablets. **www.apple.com/uk/retail**

Two of the best... FREE TUTORIALS SITES



Dr. Photoshop

www.dr-photoshop.com

Growing online resource for Photoshop tutorials in written and video form, with great examples. PSD files available, and the chance to offer feedback and ask questions via a forum, plus submit your work and site, and subscribe to the Dr. Photoshop video via iTunes.

Lunacore.com

www.lunacore.com

Recommended on a recent PhotoshopTV podcast, Lunacore offers detailed tutorials for both newbies and experienced users. As well as the usual forums, you can read a useful blog offering further tutorials and tips. There's also general advice, eg learning from Photoshop videos and a host of great links.

ONLINE TUTORIALS

Online tutorial search engine offers many sites in one

Photoshop tutorials all in one place as 'Learning just got a whole lot easier'

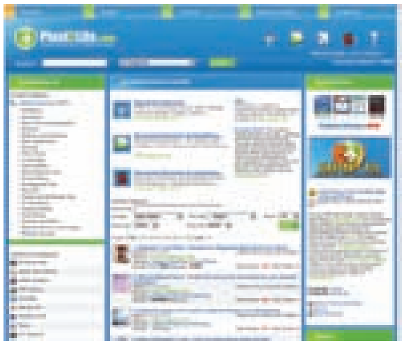
With an estimated billion users and millions of web pages available, it can be daunting to find exactly what you're looking for online. Thousands of Photoshop tutorials are available at the click of a mouse, but finding them can be both frustrating and time-consuming.

Pixel2Life.com aims to take some of the pain out of browsing, with a potential one-stop tutorial resource. Acting as a tutorial indexing service, search engine tutorials and sites are indexed by simply clicking on the logo of your application of choice. With around 17,000 tutorials already indexed, P2L covers all the popular creative applications including image editing, 3D design and website tools.

P2L is completely free, and webmasters can summit their own website tutorial. The Photoshop Tutorials section is extensive, with page after page of links. Thankfully, the latest are listed first while a hit count shows popular choices. Some are better than others, so work is still required to sort them out.

P2L's Daniel Richard has good news for visitors: "We have an exciting and huge release coming up dubbed the 'Hammer Time', which is scheduled for an early summer release that we think is a revolutionary step in the way people use tutorials. It's a very exciting project."

With around 15,000 members and numerous guests browsing the linked tutorials, Pixel2Life is a popular starting point for the wealth of learning available online. "I have a few more little plans under my belt for this fall, and of course we'll be running our usual summer contests with over $1,000 in prizes to dish out," adds Daniel. Pop over to **www.pixel2life.com**.



FREE SOFTWARE

New AutoViewer adds interaction to images

Free image viewer brings the best out of your Photoshop work

AutoViewer by Airtight is a free Flash-based image viewer that adds interactivity to online pics. If your Photoshop images look dull, here's a great way to bring them to life. Designed to display a linear sequence of images and captions, you need to see AutoViewer in action to appreciate the cool, sophisticated effect it adds to the most mundane image. An Auto-Play feature lets you view a gallery hands-free, while you can intuitively navigate with your mouse. The interface rescales to fit any aspect ratio images and monitors, so images won't get cropped.

Adding something different can help visitors stay around, and weighing in at 34k, it won't drag or stall viewers, with preloading to prevent waiting for each image to load. AutoViewer is supported via an online forum, and instructions on creating your own AutoViewer gallery are available on the Airtight home page.

An AutoViewer-Pro edition is available for purchase, but most will be happy with this free version. Be prepared to be impressed at **www.airtightinteractive.com/projects/autoviewer**.

The team's wish list

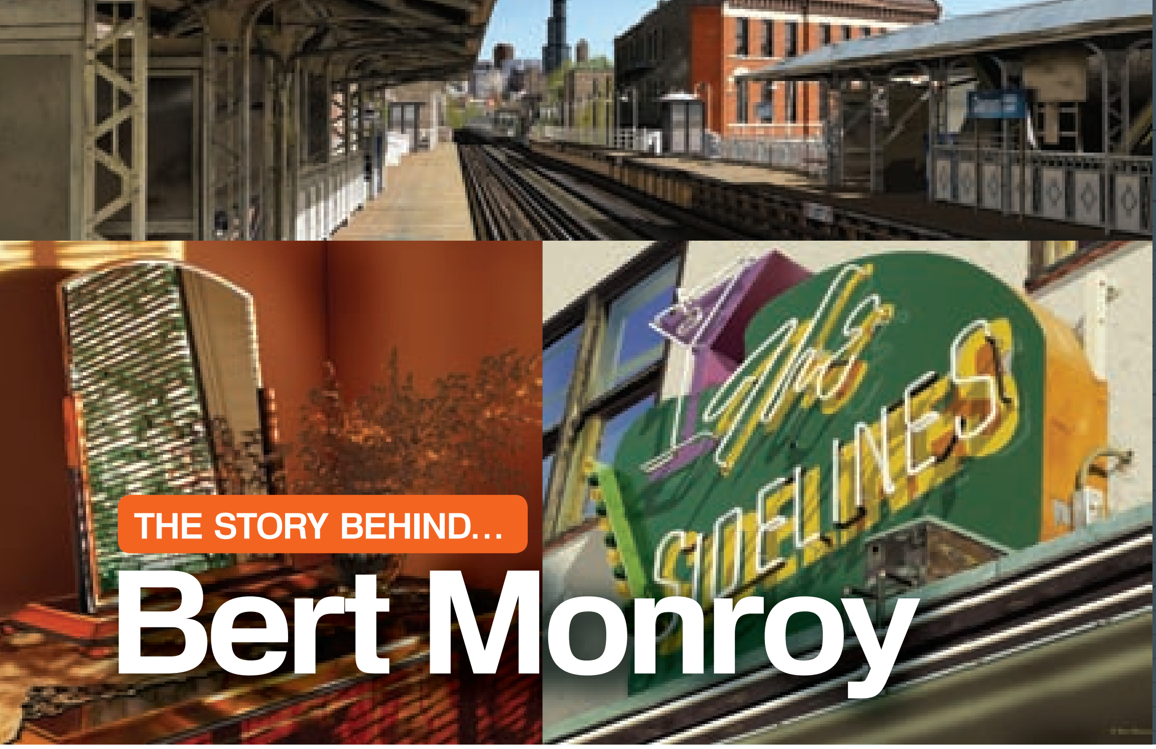
Pure material delight…

KODAK EASYSHARE V610 CAMERA

The world's smallest (for now) 10X optical zoom dual lens camera offers iPod good looks and ultimate portability at less than an inch thick. Each lens has a prism, so lens adjustment can be done internally.

WE WANT IT BECAUSE…

The V610 has two Schneider-Kreuznach C-Variogon all-glass lenses, each with 6-megapixel sensors. Bluetooth 2.0 compatibility, so snaps can be shared with printers, mobile phones, PDAs and Kodak photo kiosks. RRP £349. **www.kodak.co.uk/go/EasyShare**



THE STORY BEHIND…

Bert Monroy

Bert Monroy is involved in Photoshop in every possible way. He not only creates fantastic pieces of digital art, he also lectures, and writes tutorials and even entire books on the subject…

Bert's top five tips for creating digital works of art

Keeping it real in Photoshop

01 Make sure that you fully understand all the features of the program.

02 Have a focus and a direction that you want to take.

03 Get to know other programs apart from Photoshop, which will make certain things easier.

04 Study reality. Don't guess how things work. Learn to observe the world around you.

05 Develop patience!

Being co-author of the first ever book on Photoshop, *The Official Adobe Photoshop Handbook*, Bert Monroy has been heavily involved with the program since it began. He's written numerous tutorials and books including *Commercial Photoshop* and *Photoshop Studio with Bert Monroy*. His creations have also featured in advertisements, magazine covers and posters. Before he began his venture into Photoshop he was an art director and creative director for advertising agencies in New York, so is a connoisseur of digital art. His digital paintings are so realistic you'd have trouble telling them from real photos. With his vast knowledge, he's also a lecturer, speaking at numerous conferences worldwide, and appearing in countless TV and radio shows. We caught up with him and asked him to share a few of his techniques…

How did you begin exploring the creative possibilities of digital painting?

I began in 1984 with the introduction of the Mac 128. I had an advertising agency in New York, and my partner said we had to computerise and there was a new computer I could do my layouts on. I was sceptical but went to the store, sat down in front of it and started playing with MacPaint. I drew a little box… cool! I selected it and moved it… very cool! I was suddenly hooked. I'd found my medium. True, it had no colour and was limited to 72dpi, but something inside me said this was the way to go.

Would you say you mainly use Photoshop to produce your artwork? What other applications do you use?

I use a combination of Adobe Illustrator and Photoshop. To use traditional media analogies, Illustrator serves as the pencil on the canvas, while Photoshop applies the paint. In my commercial illustration work I'll employ whatever's needed to complete the job. There I will use Corel Painter, 3D programs and a host of additional software.

Your digital paintings are amazingly realistic and must contain many layers. How long do they take to complete?

The last painting has over 15,000 layers. It's made up of multiple files where different elements were created. The files were then assembled into a composite one which was flattened. My paintings in the last two years have gotten progressively more intricate, due to the added power on the hardware end. Creation time varies – the pieces take between 80 and 250 hours to produce. The panorama I just completed was an unusual case, taking close on 2,000 hours.

You've often focused on locations such as streets, signs and shops. Why?

I was born and raised in New York City, so the urban landscape is a strong influence.

What Photoshop feature do you use most to achieve such a strong resemblance to reality and why?

It's not Photoshop in particular which enables this type of work. I created similar scenes in PixelPaint and even in MacPaint. I had the same subject matter and intricacy when I worked with traditional media. The two main features that make the computer the perfect medium for what I do are the ability to zoom in and work on intricate, tiny details and the fact that I'm painting with light, giving me colours far richer than anything I could achieve with traditional media.

Do you use photographs as reference material or observe real-life scenes?

Both. I take reference shots for details such as what a sign says. I also sketch the scene, which eliminates camera distortion. The paintings never look like my reference shots. I tend to use stronger colours and play with perspective and shadows. Most of the details are made up and have no basis in the real scene. This is where I have the most fun.

Where do you get your motivation?

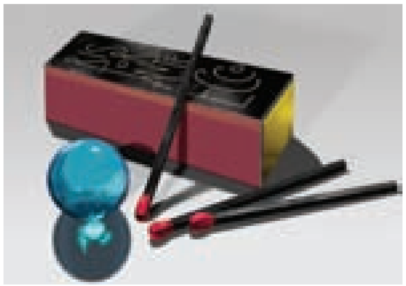
Two artists in particular have influenced me. Richard Estes, the photorealist, has always been one of my favourite artists, and Maxfield Parrish influenced me at an early age.

Which project have you found most demanding and why?

With the panorama, DAMEN, I found myself often frustrated by the time it was taking. I almost lost it a few times during the process.

Any future projects planned, or are there areas you want to venture into?

I intend to paint until I die. There are other areas I want to pursue. Some day I will create a highly detailed scene in 3D. I also play a lot with animation. The beauty of the computer is that you can experiment in many directions without having to leave the studio or clean up.



Bert Monroy enjoys experimenting with strong colours as well as playing with light, shadows and perspective

WEB | FIND OUT MORE ABOUT BERT'S INCREDIBLE CREATIONS AT **WWW.BERTMONROY.COM**

Reader's profile

Jamie's creations show how ordinary photos can become images that look as though they've been transported from another world. We caught up with him to find out more

Jamie Mahon

Long-time Photoshop user Jamie Mahon is proof of how the software can help get those ideas in your head into the real world. An avid photographer and artist, Jamie conjures up beautifully gothic visions using his own photos, illustrating how it's possible to take the most ordinary of photos and inject them with mood. We chatted with Jamie to find out more about how it all began.

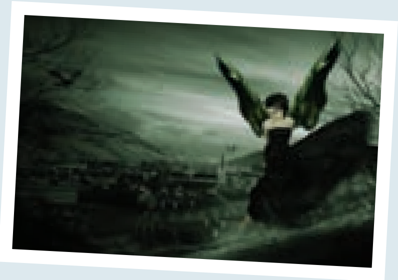
How did you get started with Photoshop?
About two years ago I came across the illustration work created by Rachael Huntington and decided I gotta do something – I'm stuck in a call centre not using the degree I attained nor doing the work I love! It's been over a year now since I left the call centre, and despite no one in the industry wanting to touch me with a barge pole, I've never been happier.

What do you use Photoshop for?
I can't draw fine detail, so it enables me to utilise photos I've taken and create a new composition.

How would you describe your style of art?
When I started doing photography I used high-speed film, because the grain was like the surface of a golf ball. I like stuff with atmosphere – something with an edge that has immediate impact. Cinema and comic books have had an immense impact on what I create. The early work created by John Carpenter with his Director of Photography, Dean Cundy on films *Escape From New York* and *The Thing* are good examples of composition, and also the work by Bryan Singer and Newton Thomas Siegal.

What are your favourite Photoshop tools?
Pen tool – best thing since sliced bread for cutting people out of backgrounds, but not for hair! You have to use it in conjunction with layer masks to get the best results. I highly recommend Martin Evening's *Photoshop for Photographers* book, because it has a great tutorial for masking. I also really like the Lighting Effect filter to add atmosphere.

Is there any technique you would particularly like to try next?
I've always said this about Photoshop: there's more than one way to skin a cat! There's a thousand and one different techniques just to do one thing. I would like to get better at masking hair as I've never been 100 per cent happy. I'd also like to have a crack at more vector work, which seems to be the staple of contemporary design and illustration these days.



What's your favourite image?
That's a tough one. Some images I love, and some I don't even want to think about! The work I did with my friend Debbie has been fantastic – if I do have a fave then it's Debbie as a faerie (above). For some reason I was stopping and starting for a while with it, and then something clicked that resulted in that piece!

What's the most useful thing you've learnt in Photoshop?
Probably using the Pen tool. Everything else has been through getting tutorials from magazines like yourselves and experimenting with techniques I have devised myself.

If you would like to see more of Jamie's work, pay a visit to http://dreamcapture.deviantart.com or email jamie.mahon@hotmail.com.

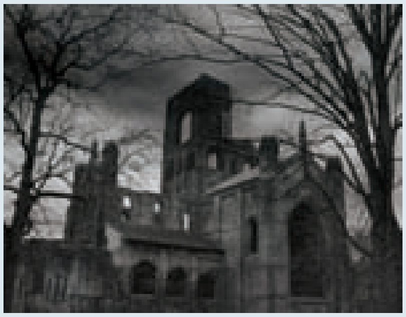
Make yourself known!

If you would like to be featured in these pages, send us an email to **pcr@imagine-publishing.co.uk** with a few lines about who you are and what sort of Photoshop work you do.

THE GHOST WALKS

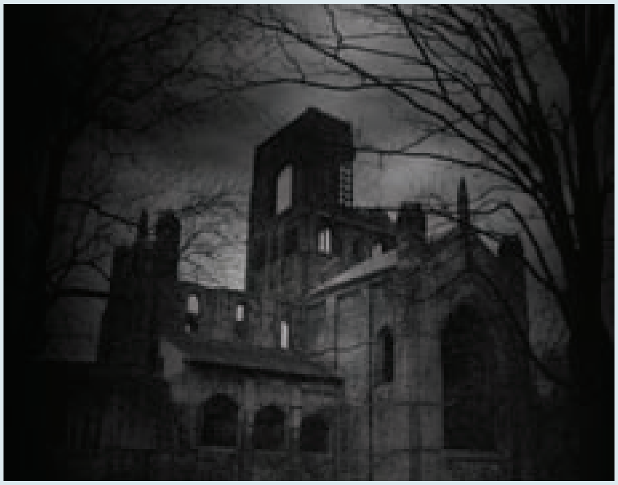
Find out how Jamie created a chilling atmosphere at Kirkstall Abbey

Photos of ruined buildings are perfect for creating ghost-like images where you expect to meet some fiendish ghoul around the next corner. Here's how Jamie went about giving the supernatural treatment to Kirkstall Abbey.



01 Cloudy day With the Kirkstall Abbey photo opened, the first task was to create a new layer and fill it with colour. Then it was a trip to Filters>Render>Clouds and to distort the clouds with Edit>Distort>Perspective. Blending was set to Multiply, and a layer mask with a gradient fill was used to take away some of the clouds at the bottom.

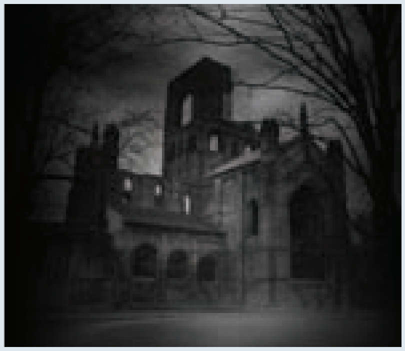
02 More darkness
Time to create a new layer and add a black gradient fill from the left side to the centre. This layer was duplicated, and then flipped and merged down. Another new layer was created and a black gradient fill was applied from the bottom. This was repeated for the top and adjusted to pick up certain areas.



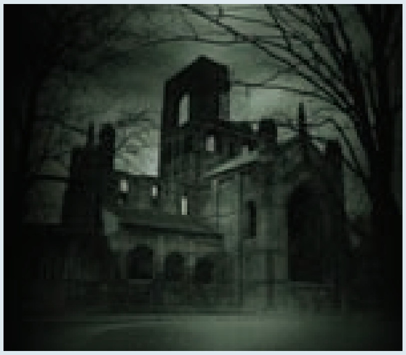
NOTES | DON'T BE SHY, GET IN TOUCH AND REVEAL A BIT ABOUT YOUR WORKING PRACTICES TO OTHER READERS

Prague Charles Bridge

Charles Bridge is an amazing place to get some strong atmospheric images from a former time. This is an image you can stand back from and just look at and find something new in the picture.

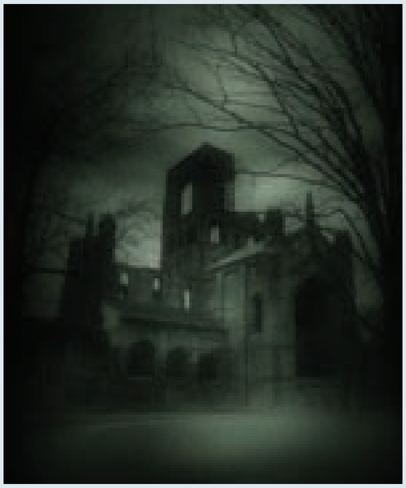


03 Misty and murky The mist was added by painting on a new layer and then using the Smudge and Liquify tools to spread it about. The side gradient was duplicated and applied as a clipping mask.

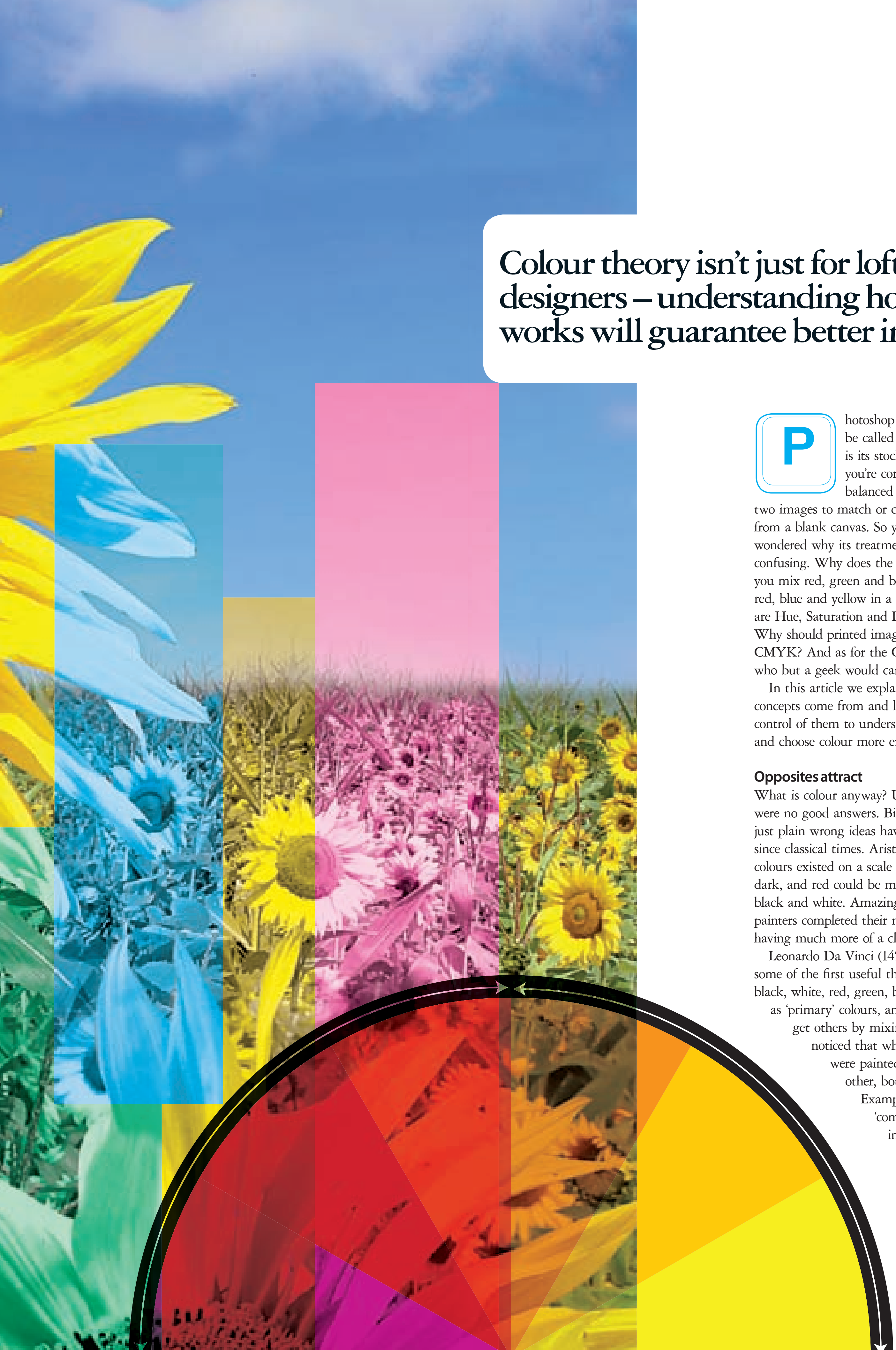


04 More colour A Selective Color adjustment layer was created above all the layers to get the right tone. A Levels adjustment layer was also created above the background layer to darken some of the midtones.

05 The end result The image was flattened and then the background layer was duplicated. On this duplicate layer, a 50-pixel Gaussian blur was set, with a Darken blending mode set to 50% opacity. This new layer was duplicated and the blending mode was set to Screen. The image was flattened again – job done!



Use colour for impact



Colour theory isn't just for lofty designers – understanding how it works will guarantee better images

Photoshop might just as well be called Colourshop. Colour is its stock-in-trade, whether you're correcting a poorly balanced photo, adjusting two images to match or creating artwork from a blank canvas. So you've probably wondered why its treatment of colour is so confusing. Why does the Color Picker make you mix red, green and blue, instead of the red, blue and yellow in a paintbox? What are Hue, Saturation and Lightness all about? Why should printed images be converted to CMYK? And as for the Color Settings dialog, who but a geek would care?

In this article we explain where all these concepts come from and how you can take control of them to understand, manipulate and choose colour more effectively.

Opposites attract

What is colour anyway? Until recently, there were no good answers. Bizarre, arcane and just plain wrong ideas have abounded since classical times. Aristotle thought all colours existed on a scale between light and dark, and red could be made by mixing black and white. Amazingly, the Renaissance painters completed their masterpieces without having much more of a clue.

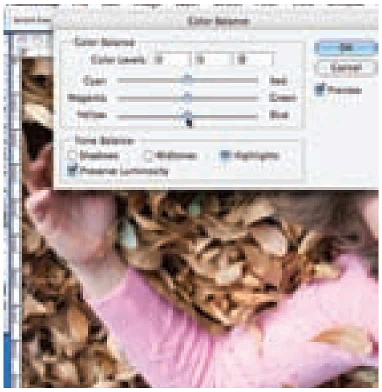
Leonardo Da Vinci (1452-1519) produced some of the first useful theories. He identified black, white, red, green, blue and yellow as 'primary' colours, and showed how to get others by mixing them. And he noticed that when certain colours were painted next to each other, both looked stronger. Examples of these 'complementary' pairs include red/turquoise, purple/orange and green/violet.

Color Balance

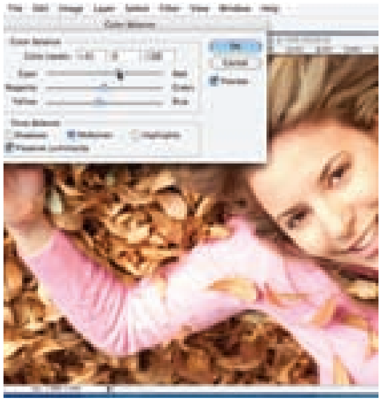
Bring the Color Balance tool into play when you need to adjust certain hues or remove colour casts

Of all the colour control tools in Photoshop, the Color Balance is one of the best. It works on the principles of colour relations, with sliders representing complementary hues. This makes it perfect for eliminating colour casts, or just adding warmth or mood to a photo.

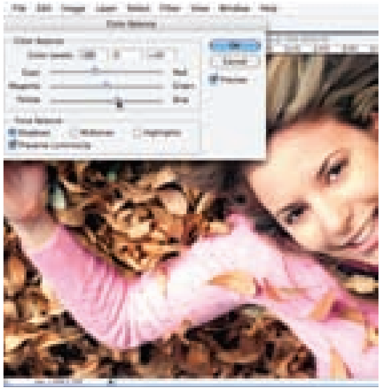
01 Feeling hazy Color Balance (Apple/Ctrl+B) removes colour casts or changes ambience by adjusting shadows, midtones and highlights independently. For each, you get a scale representing the three primary colours and their complements: red/cyan, green/magenta, blue/yellow. This autumn scene is pinkish and low-contrast. Pick Highlights and increase Yellow.

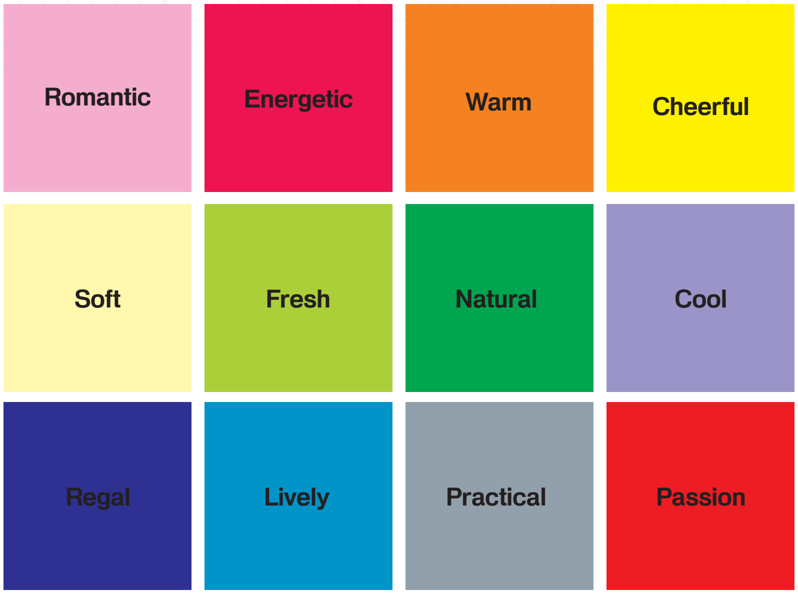


02 Warming up Take it up to 25%: that's -25 on the scale. This simulates evening sunlight. Next, choose Midtones. Again, you want to warm up the colours, so add Yellow again, but this time just to -10. Boost Red to +25. This has a significant effect because the midtones play the greatest part in determining the overall colour bias.



03 Balancing out To bring harmony to the colours, use the principle of warm/cold contrast, which opposes blue-green to yellow-red. Cold colours are associated with shadow (our monochromatic night vision is bluish) and warm colours with light (warm sun). Click Shadows and increase Cyan to -20 and Blue to -20. Click OK to finish.





Romantic	Energetic	Warm	Cheerful
Soft	Fresh	Natural	Cool
Regal	Lively	Practical	Passion

Colour emotions

You don't just have to worry about what colours work with each other – colours can also trigger certain moods or feelings. This gives you a subtle way to emphasise what you're trying to achieve in your image. Above is some examples of common associations with certain colours.

Isaac Newton (1642-1727) made the biggest breakthrough. Others had noticed that colours fanned out when sunlight passed through a glass prism, but thought the colours must come from the prism. Newton showed that the colours were there all the time, and combined to form white or colourless light. The prism split the light into its constituent colours.

Newton was still missing a key ingredient: the process by which our eyes and brains perceive colour. Thomas Young (1773-1829) noted that our eyes must have receptors that respond to colours, allowing us to distinguish between them. But there couldn't possibly be enough receptors for the huge range of colours we can see. Instead, we must be responding to a limited number of colours, and from these reconstructing an impression of the whole spectrum. This led back to the idea of primary colours. Young figured that our receptors must respond to red, green and blue – the RGB system you'll recognise from Photoshop and other software.

> "Thomas Young figured that our eye receptors must respond to red, green and blue – the RGB system you'll recognise from Photoshop and other software"

All in the mind

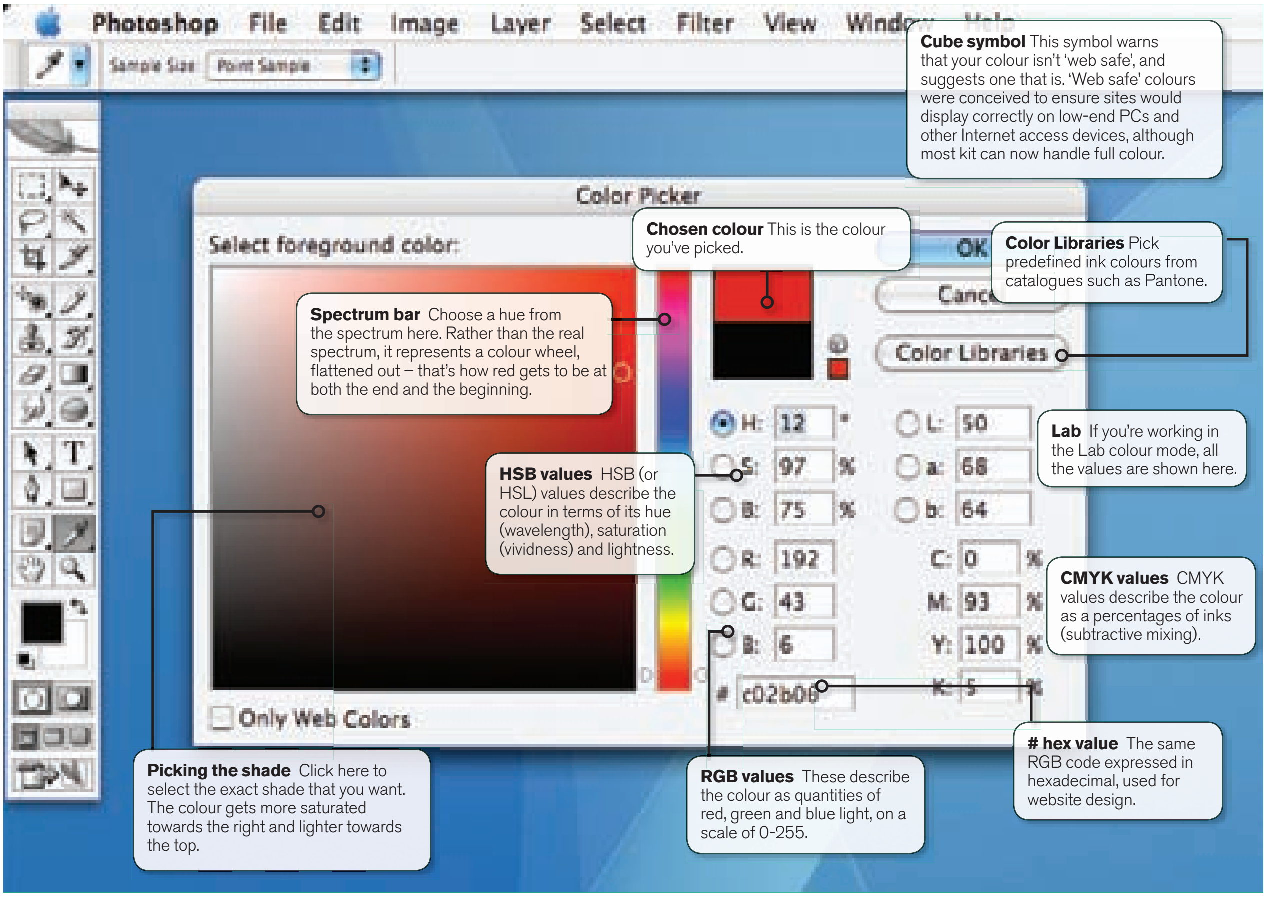
At around the same time, it was becoming clear how colour relates to light. The physicist James Clerk Maxwell (1831-79) discovered that visible light is part of the electromagnetic spectrum, which also includes radio waves, microwaves and so on. The colours, from red to violet, represent decreasing wavelengths.

Objects have colour by virtue of what they take away. Red paint reflects only red wavelengths of light, absorbing green and blue. Add green paint, which absorbs blue and red, and you're now absorbing green, red and blue – oops, that's everything. So the result is a dark, muddy colour. Keep going and you end up with black. This is 'subtractive mixing'.

The complement of red is cyan, a greenish blue colour: a cyan pigment reflects green and blue wavelengths, absorbing only red. A pigment that reflects red and blue, absorbing only green, is 'magenta', a hot pink. Finally, a pigment that reflects green and red, absorbing only blue, is our old friend yellow.

Color Picker explained

The Color Picker is where you select your hues. Here's what everything means…



Sample Size: Point Sample

Select foreground color:

H: 12 °
S: 97 %
B: 75 %
R: 192
G: 43
B: 6
L: 50
a: 68
b: 64
C: 0 %
M: 93 %
Y: 100 %
K: 5 %
# c02b06

☐ Only Web Colors

Cube symbol This symbol warns that your colour isn't 'web safe', and suggests one that is. 'Web safe' colours were conceived to ensure sites would display correctly on low-end PCs and other Internet access devices, although most kit can now handle full colour.

Chosen colour This is the colour you've picked.

Color Libraries Pick predefined ink colours from catalogues such as Pantone.

Spectrum bar Choose a hue from the spectrum here. Rather than the real spectrum, it represents a colour wheel, flattened out – that's how red gets to be at both the end and the beginning.

Lab If you're working in the Lab colour mode, all the values are shown here.

HSB values HSB (or HSL) values describe the colour in terms of its hue (wavelength), saturation (vividness) and lightness.

CMYK values CMYK values describe the colour as a percentages of inks (subtractive mixing).

# hex value The same RGB code expressed in hexadecimal, used for website design.

Picking the shade Click here to select the exact shade that you want. The colour gets more saturated towards the right and lighter towards the top.

RGB values These describe the colour as quantities of red, green and blue light, on a scale of 0-255.

While this colour relationship obviously helps artists, it also comes in handy when galavanting around Photoshop. By working with complementary colours, you can use tools such as Hue/Saturation and Color Balance to add a colour to get rid of a colour cast, for example.

RGB and CMYK

Now that we know all this stuff, we naturally do our colour printing with cyan, magenta and yellow (CMY). Any colour can be described as proportions of red, green and blue, or of cyan, magenta and yellow, on a scale, say from 1 to 100.

For additive mixing, a little of any one or two RGB primaries gives a dim but recognisable colour, such as green (0 R, 20 G, 0 B) or magenta (20 R, 0 G, 20 B). Increasing the amounts gives lighter colours. An equal amount of all three primaries starts at black (all 0) and progresses through greys to white (all 100). For subtractive mixing, small amounts of CMY ink give light colours, equal amounts of all give shades of grey and 100% of each gives black.

> "Any colour can be described as proportions of red, green and blue – or of cyan, magenta and yellow"

To be honest, though, you can get by in life without knowing the amount of red, green or blue in a certain colour. And if you're not sure, open up the Color Picker and you'll see the values displayed. This enables you to add more of one tone very easily.

Colour tools in Photoshop

There are many tools in Photoshop that all help you use colour in certain ways. You can make very subtle changes to photos, or completely alter hues or saturation. The Levels and Curves command are both excellent for editing tone and brightness in images. The Levels command sees to tone, and allows you to set dark and light points in an image. All other tone will then be altered according to this setting, quickly giving impressive results.

The Curves command should be brought into play when you need to target brightness. Based on a grid system, you wiggle a line about to adjust highlights, midpoints and shadows. Curves is very useful if you need to add depth to colours.

For editing the actual colours in a photo, the Variations command is a fail-

TIP

Make colours work for you

Although a colour's primary use in an image is to, well, make it a colour image, you can also use hues for other Photoshop tasks. Colour plays a big part in some selection methods, and by using the Color Range command, for example, you can pick out areas that are of similar colour. In a similar vein, to make using the Magic Wand a bit easier, duplicate your layer, boost the saturation and then click with the wand. The boosted colours should make selection easier.

TIP

Saving with an sRGB profile

If you're preparing an image to be used on a website or in some other situation where the end user may not have any colour management, using the sRGB colour space makes it more likely that the image will display as intended. Windows apps generally default to assuming an image is sRGB. Before saving the image, go to Edit>Convert to Profile, set Destination Space to sRGB, leave the other settings at their defaults, and click OK. There shouldn't be any visible change.

safe way of trying out different hues. Once open, you can use it to apply more of a certain colour. Because you can target specific tones in an image it is a very powerful editing tool.

Hue/Saturation is also a winner when it comes to colour correction, by letting you access certain colours and alter their saturation, hue and lightness values. It can go too far sometimes, so don't get slider happy!

Choosing colours

To get the most out of tools such as Hue/Saturation, you need to understand colour relationships. Newton had the idea of arranging the seven colours he saw in the rainbow around a circle. Many other variations on this 'colour wheel' have been devised. The commonly used artist's wheel has red, blue and yellow primary colours evenly spaced, with the 'secondary' colours – those that would be formed by mixing primary coloured pigments – in between. Tertiary and more colours can be added. A variation on this introduces green as a fourth primary.

By picking colours according to their colour wheel position, you can define a balanced colour scheme or 'harmony'. A 'complementary' scheme is obtained by choosing two colours directly opposite each other. If you want three colours to work with, make them equally spaced around the wheel – a 'triadic' scheme. Alternatively, pick a colour and add two colours found at equal distances from its complement, working in opposite directions – a 'split complementary' scheme. Finally, you can split both sides of a complementary pairing, giving a 'double complementary' scheme.

> "When taking or editing photographs, you'll find that colours principally evoke time of day, weather or season, and this will dictate their emotional impact"

Remember that all hues are not equal. You may need to adjust the colours in your scheme to make them look balanced. The German writer and philosopher Goethe (1749-1832) worked out a set of ratios: yellow 9, orange 8, red and green 6, blue 4, violet 3. If you're not using exactly these colours, adjust their saturation or area of coverage according to the ratio; for example, you'll need three times more violet than yellow.

Of course, you may not always want harmony and balance. To shake things up and grab attention, use a strong colour without its complement. Reverse the Goethe ratios so that one colour completely dominates. Or use an 'analogous' scheme, choosing several colours from the same part of the wheel.

Colour psychology

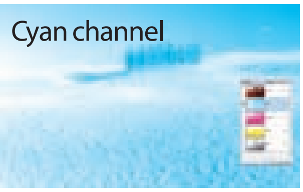
Colour wheels help find good combinations, but you still have to decide which to use. When taking or editing photos, you'll find colours principally evoke time of day, weather or season, and this will dictate their emotional impact. If you're choosing colours for a graphic design project or artwork you're creating from scratch, you'll be using colour in a more abstract way.

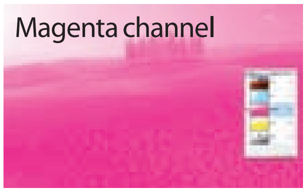
Colours have become linked with ideas or emotions for all sorts of reasons. Stop lights are red because red is a danger signal in nature, yet red also evokes warmth and comfort. Colours, like words, only have meaning in context: you don't screech to a halt when you see a Coke can. Some associations are purely arbitrary: 'pink for a girl, blue for a boy' is a good example.

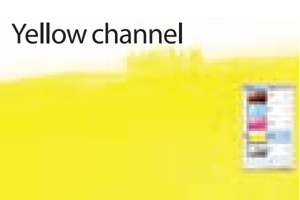
TIP

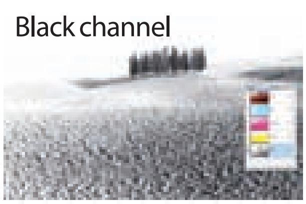
Pantone colours

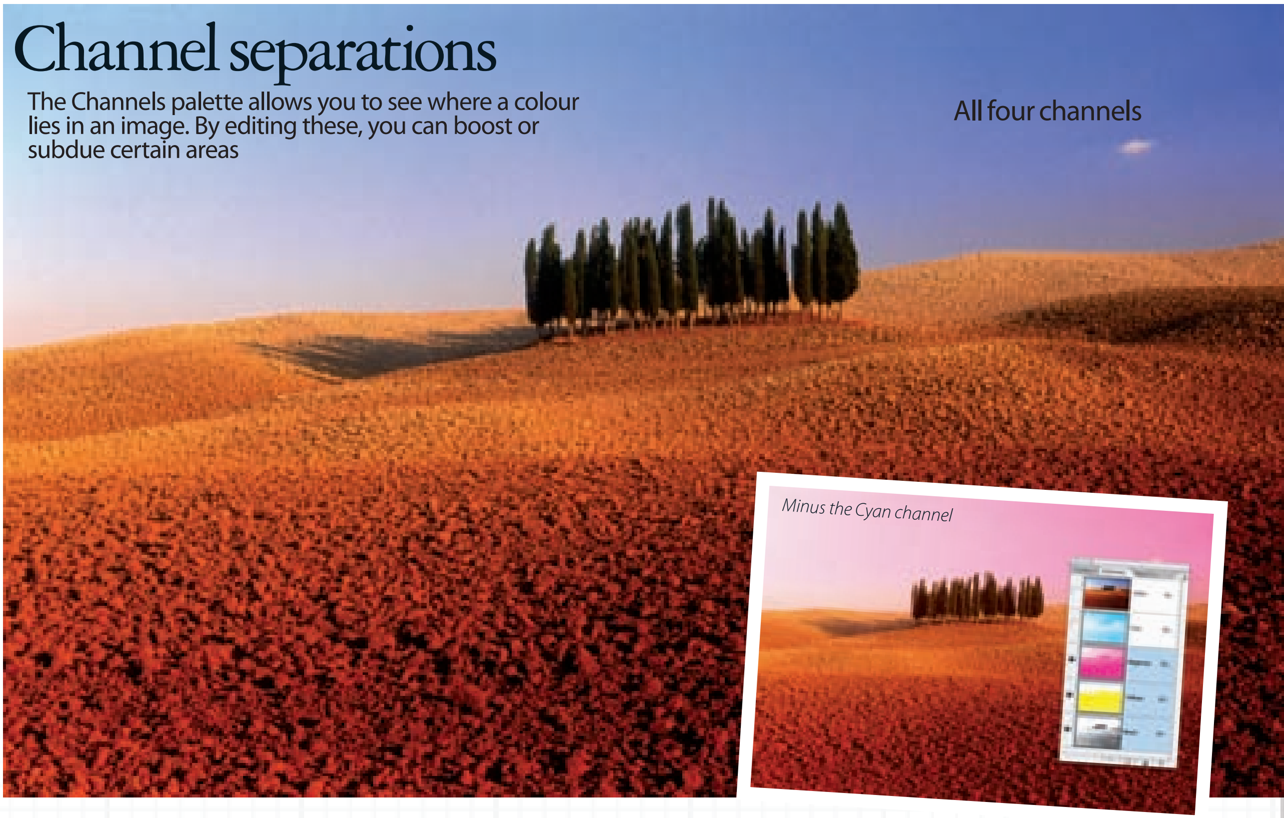
The Pantone system is the most popular of a number of standardised specifications for spot colours. Every colour in the Pantone library can be mixed from a limited set of inks that printers hold in stock. When you add a spot plate to your artwork, you label it with a Pantone code to indicate what colour it should be. The printer looks up this code to find the proportions of the base inks that should be mixed (or enters the code into a mixing machine).











Channel separations

The Channels palette allows you to see where a colour lies in an image. By editing these, you can boost or subdue certain areas

Colour 'meanings' given in art primers can stay into dubious territory, but they are useful when you're staring at a blank screen, unsure of what background colour to use. Red, the colour of blood, represents life, passion, love, sexuality, anger, aggression, maleness and strength. Green stands for harmony, fertility, health and prosperity. Blue is calm and expansive, but can be cold and lonely. It's linked with water, truth and logic, but when associated with food it's a signal of toxicity.

Yellow is sunny and optimistic, but can be enervating or irrational. Orange is warm and bright, enthusiastic and creative. Brown has some, er, unfortunate associations, but is currently a signifier of luxury and quality, perhaps mostly by reference to wood and leather. Purple also denotes status and luxury, an association going back to the Roman use of expensive purple dye in garments for the rich and powerful. Yet it can also represent unconventionality. Turquoise is hard to pin down, partly because it can be seen either as blue or green. It's sometimes associated with euphoria and modernity.

So now what?

Over these pages we've shown how colour works and reacts with other colours. So how should you use this information? It's best to start with an idea of what impact you want to have on an image. If it's a serene feeling you're after, stick with analogous colours (those close together on the colour wheel). For strong contrasts that don't blind you, play about with complementary colours.

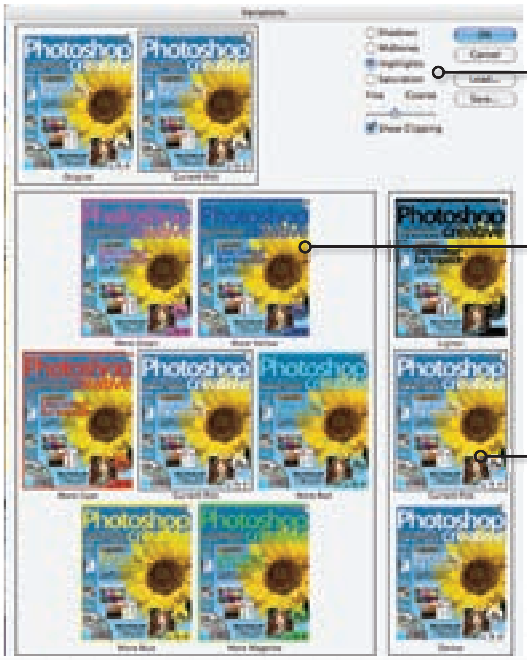
You also need to use these for fixing problem hues in a photo. Got a red colour cast? Inject some blue into the proceedings and even it out. Also think about whether you want a warm or cool image, and add the appropriate colours. Use the Variations command in Photoshop to see how different hues will affect the image, or play about with Hue/Saturation in order to boost a certain tone.

Have a good look at the different colour examples dotted throughout these pages to get some more ideas on how colour and colour relations affect your images. Of course, personal choice should always play a major part in your design decisions, but if you know that adding blue text to a red background will grab the attention, then you can go from there.

You'll also find a quick look at the major colour-correction tools in Photoshop on page 22. With these and your new-found colour knowledge under your belt, there'll be no stopping you in creating images with impact.

The Variations command

Quickly see how other colours can affect an image



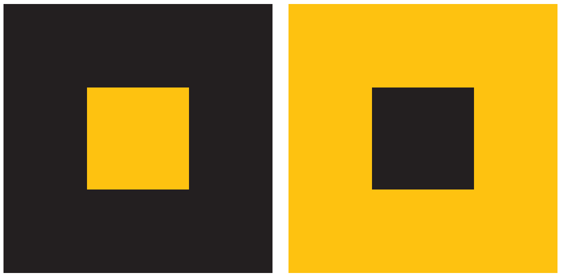
Pick an area By using the options in the top-right area, you can set which parts of the image to edit.

Different colours The main part of the dialog lets you add more of a certain hue to the current image. Simply click on one of the thumbnails to add more of that colour.

Dark and light Boost or retract the overall effect using the Lighter and Darker options.

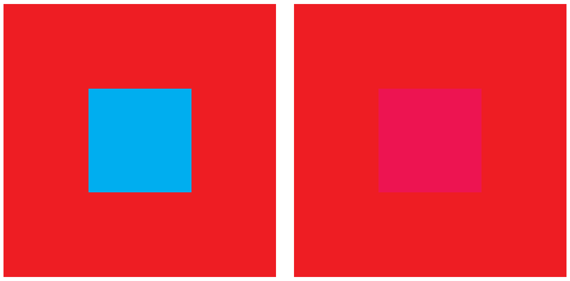
Colour illusions

See how colours can trick the eye into making judgements – a powerful tool to have on board



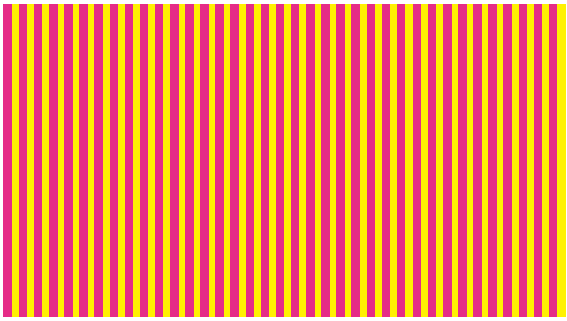
Big or small?

Colour combinations can affect our judgement of size. Generally, bright colours on dark backgrounds will appear larger than the opposite. The two squares above are the same size, but the black square looks smaller.



Fade into the background

Opposite colours jump out from the screen. In the example above, the blue square leaps out from the red background (the two colours are very different). The pink square is close to red, and thereby seems to bleed into the background.



Vibrating boundary

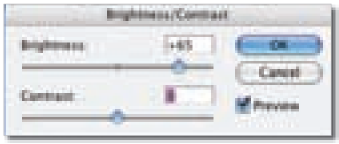
Use contrasting hues to add movement to an image. In the example above, the magenta and yellow are juxtaposed, which sends the eye into a spasm and gives the impression of the lines vibrating. Can be effective – can be nauseating!

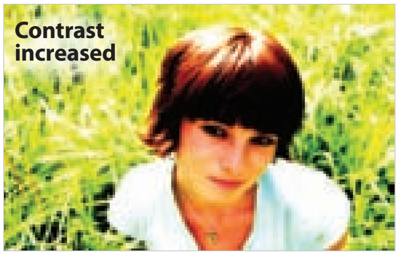
Colour control in Photoshop

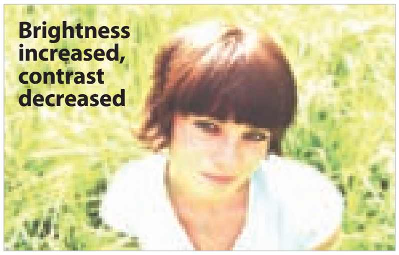
Discover how different tools can edit colour below and use the colour wheels opposite for quick reference

Brightness and Contrast

Going to Image>Adjustments> Brightness/Contrast will open a window that allows you to adjust the, er, brightness and contrast of an image. This tool is invaluable in adding shadows or highlights to a photo to really make the most of it.

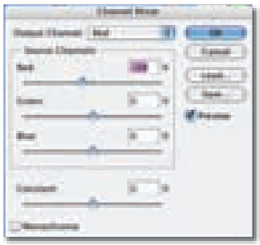

Brightness/Contrast
Brightness:
+65
Contrast:
OK
Cancel
Preview

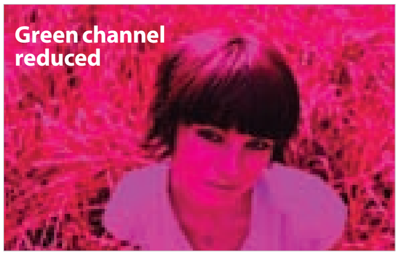

Contrast increased

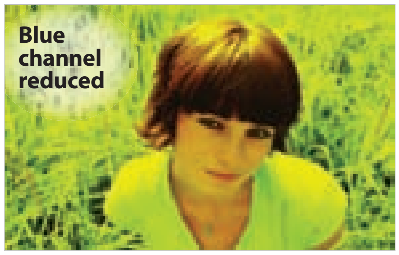

Brightness increased, contrast decreased

Channel Mixer

The Channel Mixer (Image> Adjustments>Channel Mixer) lets you alter individual colours that make up an image. We've seen how CMYK pictures are composed of different channels of a certain colour; the Channel Mixer lets you control them.

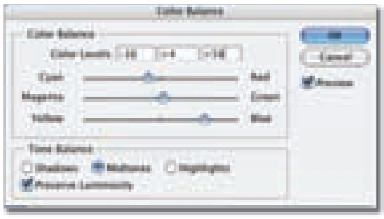

Channel Mixer

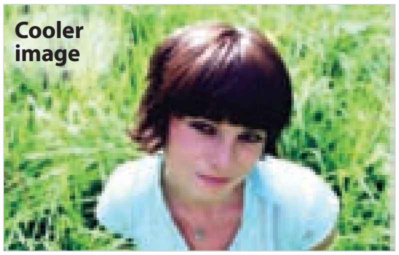

Green channel reduced

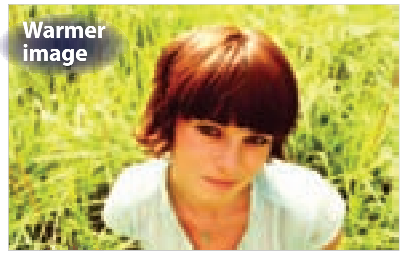

Blue channel reduced

Color Balance

Understanding relationships between colours is useful when using this tool (Image> Adjustments>Color Balance). You can fix colour casts by introducing more of the opposite colour, or create warmer or cooler tones.

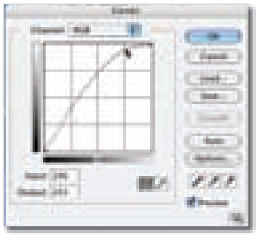

Color Balance
Cyan
Red
Magenta
Green
Yellow
Blue
Tone Balance
Shadows
Midtones
Highlights
Preserve Luminosity
OK
Cancel
Preview

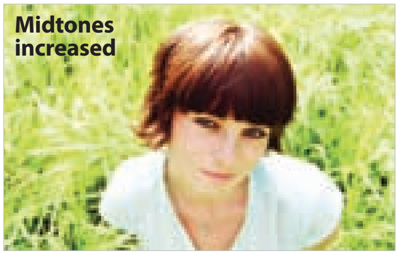

Cooler image

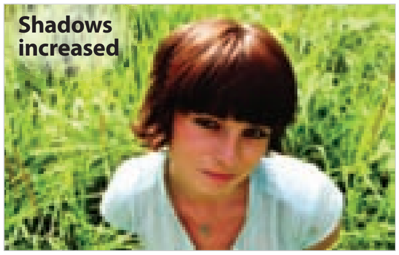

Warmer image

Curves

The Curves dialog (Image>Adjustments> Curves) shows the brightness values of an image, letting you make pixels brighter or darker. Move the curve up to lighten, move it down to darken. The top section sees to highlights, the middle sees to midtones, the bottom sorts out shadows.

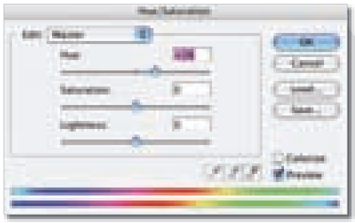


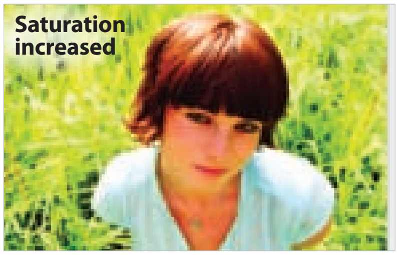

Midtones increased

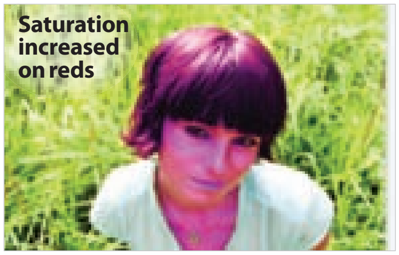

Shadows increased

Hue and Saturation

You can have some real fun with this command (Image>Adjustments> Hue/Saturation). You can alter the colour of an entire image or target specific colours. Use Hue to alter the actual colour and use the Saturation slider to control the depth of colour.

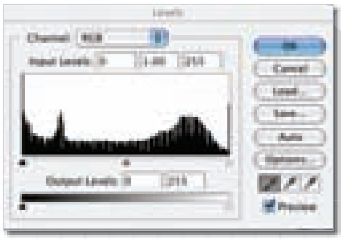

Hue/Saturation

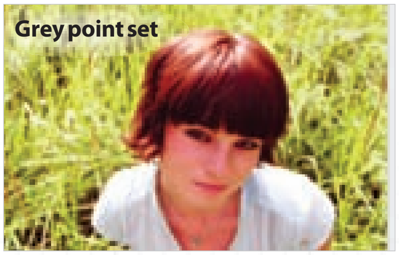

Saturation increased

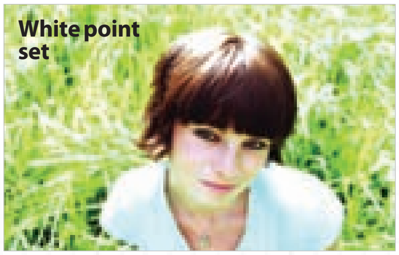

Saturation increased on reds

Levels

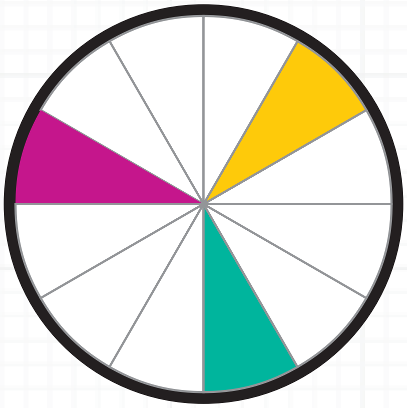
The Levels command (Image> Adjustments>Levels) allows you to control how tone is distributed in an image. You can set the white, grey and black settings to determine the darkest and lightest points.


Levels
OK
Cancel
Load...
Save...
Auto
Options...
Preview


Grey point set

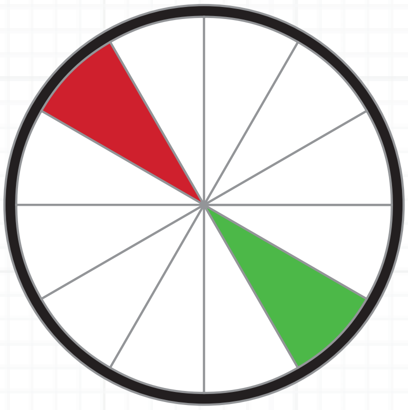

White point set

Triads



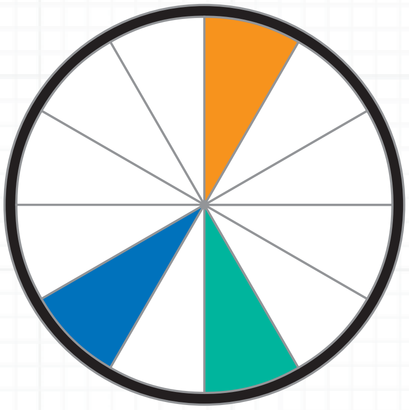
Triads refer to three colours that have equal distance between each other on the colour wheel. They contrast with one another and give a powerful effect.

Complementary

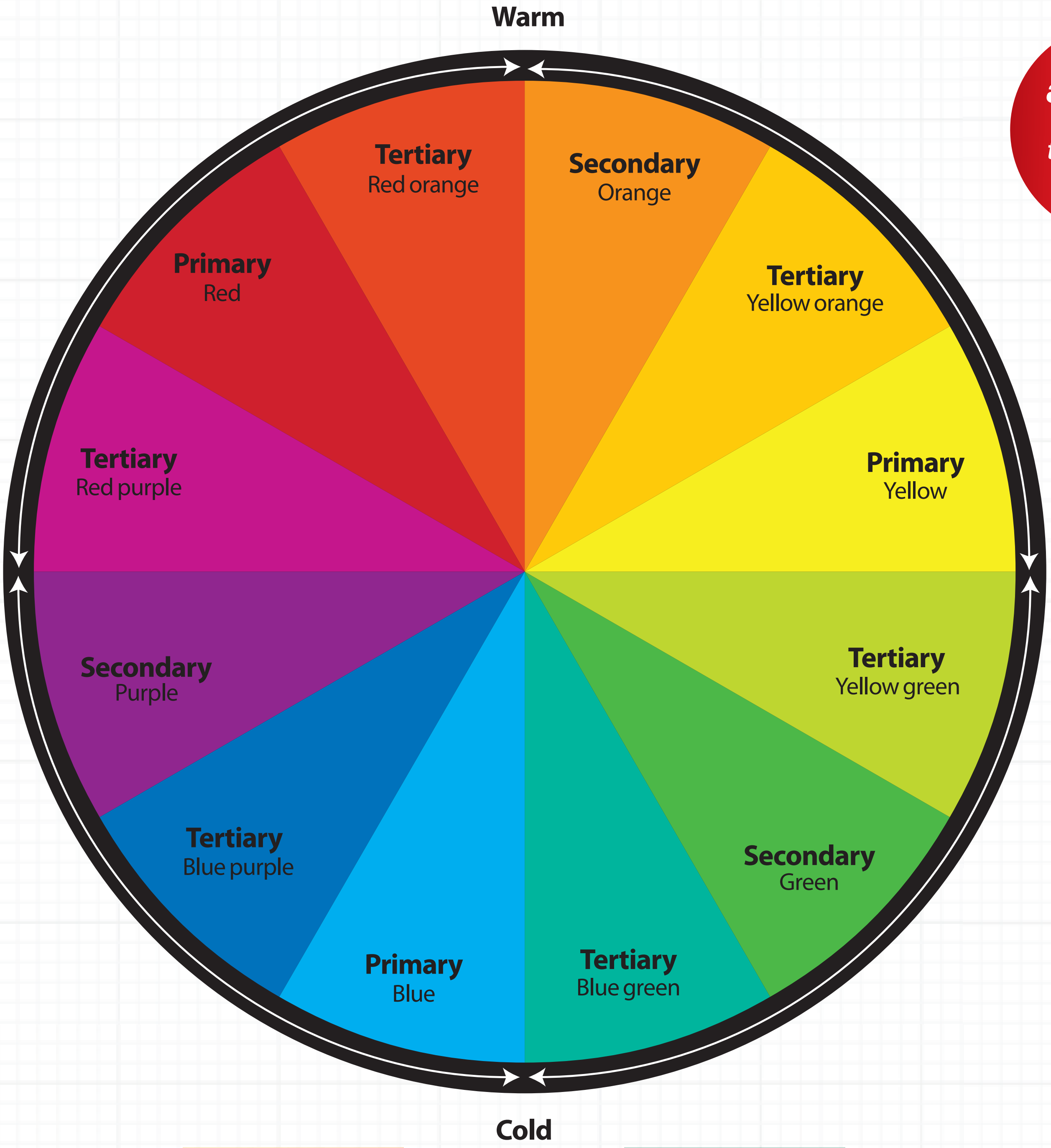


Complementary colours are opposite each other on the colour wheel and give vibrant results when used together. You can also use them to fix colour casts.

Split Complementary



This relationship is made up of three colours: the principal colour and then two colours next to the complementary colour of the principal.


Warm
Tertiary
Red orange
Secondary
Orange
Primary
Red
Tertiary
Yellow orange
Tertiary
Red purple
Primary
Yellow
Secondary
Purple
Tertiary
Yellow green
Tertiary
Blue purple
Secondary
Green
Primary
Blue
Tertiary
Blue green
Cold

Cut out and keep! or print out the PDF on the CD

eMag™

tutorials

This issue you can indulge yourself in a world of digital painting, or maybe focus on the more practical matter of retouching photos

Photoshop Creative_Issue 10

Big technique

Gradient tools

The Gradient tools 42

Learn how to manipulate gradients and the Gradient editor, and use them to add life and texture to art or photos

Focus on...

We continue to work our way through the inbuilt tools of the Photoshop software and reveal how they can be used to create better artwork

Stylize filters 34
Brush settings 56
Color Balance 64

Cool plug-ins

PixelCreation plug-in 72

Have lots of fun using this plug-in to create new skies. From clouds and stars right through to moons and haze, it has all you need to instantly add mood and drama to your chosen photo

Create the northern lights

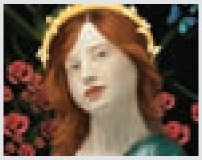
Get stunning skies by exploiting filters and the Smudge tool

Tutorial starts on page 26

32 Photo colour swatches

38 Fake infrared film

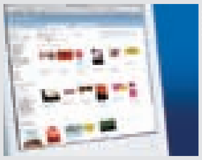
46 Retouch eyes



50 Paint a Pre-Raphaelite masterpiece

58 Make the front page

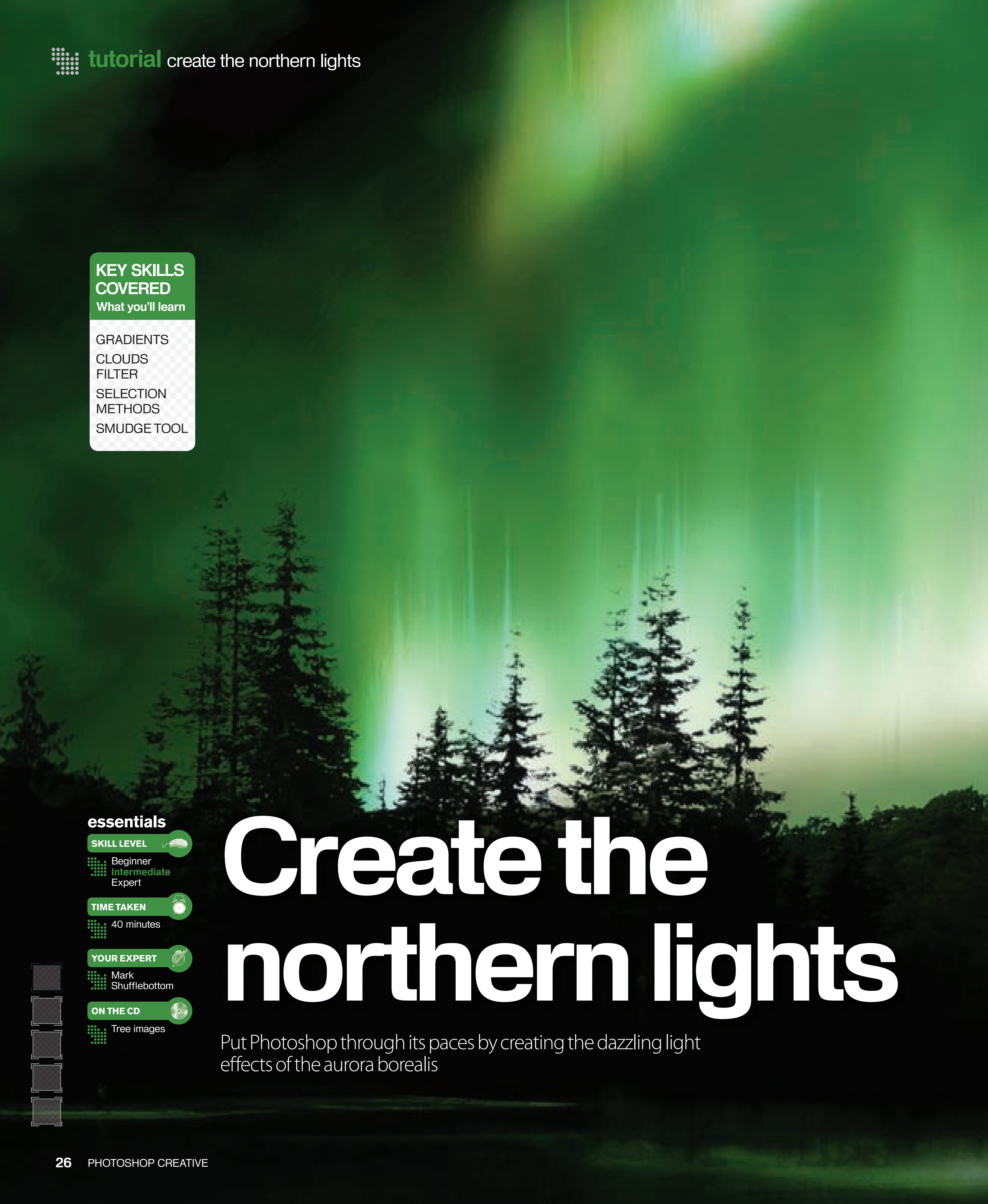
66 Resize and upload images



68 Advanced iStockphoto searching techniques

70 Turn your photos into gifts

CHECK IT OUT! | TUTORIAL RESOURCE FILES CAN BE FOUND ON THE CD – SEE THE INSIDE BACK COVER



Create the northern lights

Put Photoshop through its paces by creating the dazzling light effects of the aurora borealis

KEY SKILLS COVERED
What you'll learn

- GRADIENTS
- CLOUDS FILTER
- SELECTION METHODS
- SMUDGE TOOL

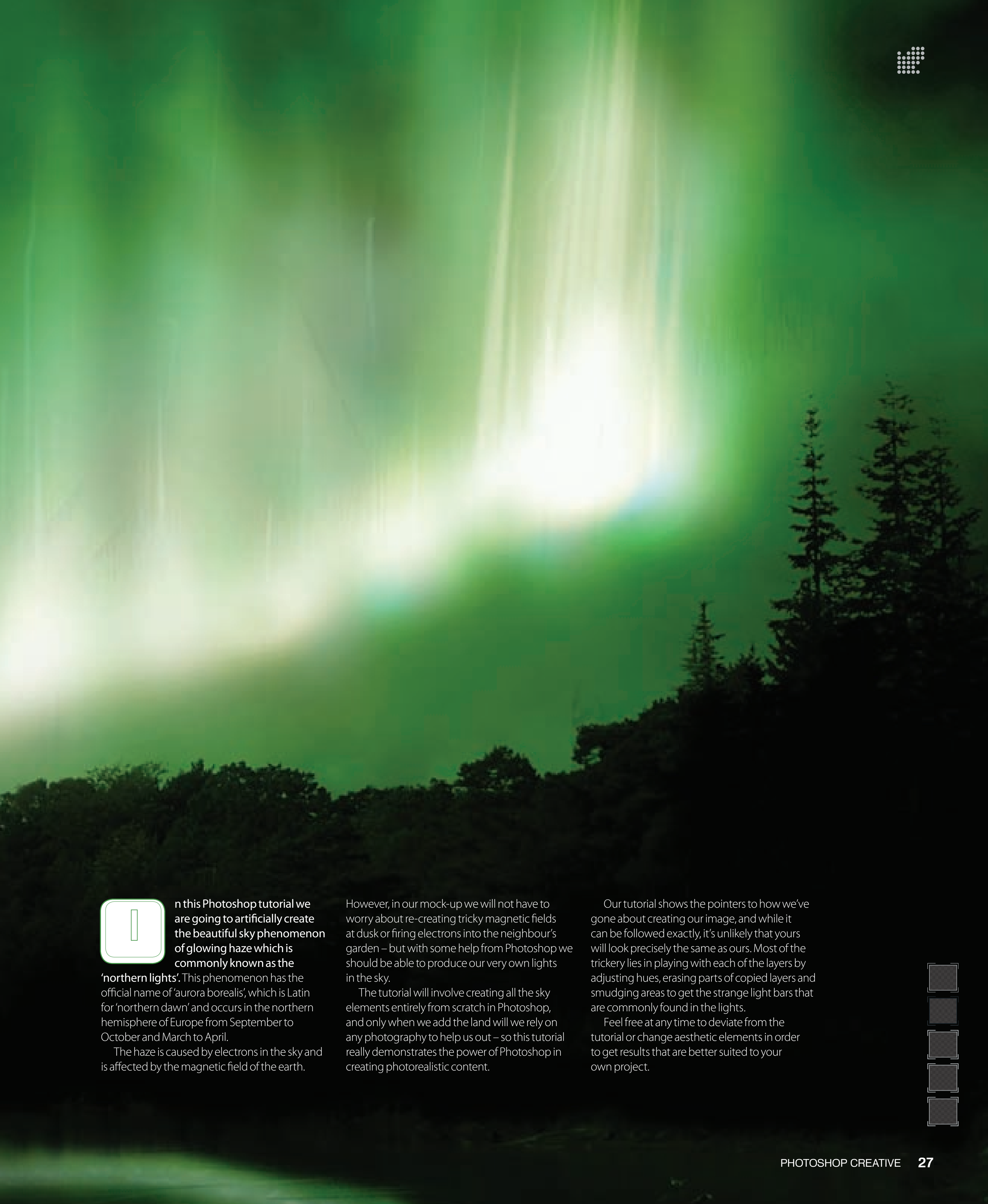
essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
40 minutes

YOUR EXPERT
Mark Shufflebottom

ON THE CD
Tree images



In this Photoshop tutorial we are going to artificially create the beautiful sky phenomenon of glowing haze which is commonly known as the 'northern lights'. This phenomenon has the official name of 'aurora borealis', which is Latin for 'northern dawn' and occurs in the northern hemisphere of Europe from September to October and March to April.

The haze is caused by electrons in the sky and is affected by the magnetic field of the earth. However, in our mock-up we will not have to worry about re-creating tricky magnetic fields at dusk or firing electrons into the neighbour's garden – but with some help from Photoshop we should be able to produce our very own lights in the sky.

The tutorial will involve creating all the sky elements entirely from scratch in Photoshop, and only when we add the land will we rely on any photography to help us out – so this tutorial really demonstrates the power of Photoshop in creating photorealistic content.

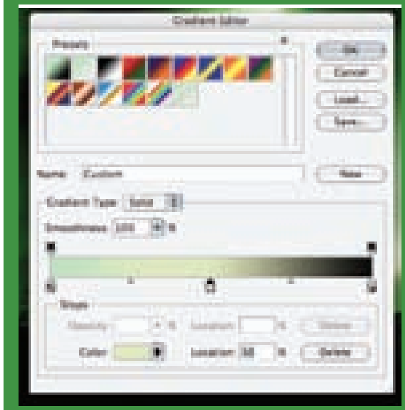
Our tutorial shows the pointers to how we've gone about creating our image, and while it can be followed exactly, it's unlikely that yours will look precisely the same as ours. Most of the trickery lies in playing with each of the layers by adjusting hues, erasing parts of copied layers and smudging areas to get the strange light bars that are commonly found in the lights.

Feel free at any time to deviate from the tutorial or change aesthetic elements in order to get results that are better suited to your own project.

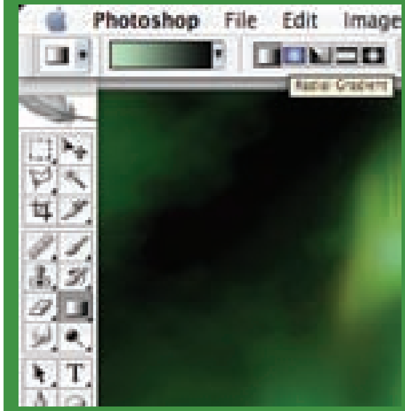
Gradient gratification

Get the look you want with gradients

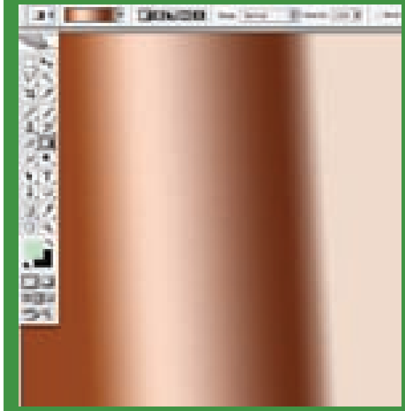
Gradients are a key area of composition building in Photoshop. Parts of your work may need fading to black or highlighting, and in each case a gradient can help give the right results. We're going to highlight three key areas of working with gradients: the editor, the type and applying the gradient to your document.



01 The Gradient editor When you select the Gradient tool, a coloured gradient appears along the top. There's a drop menu which shows default settings, but sometimes these aren't enough. Click the gradient bar instead of the drop arrow. A new window appears where you can set colours and transparency for each gradient.



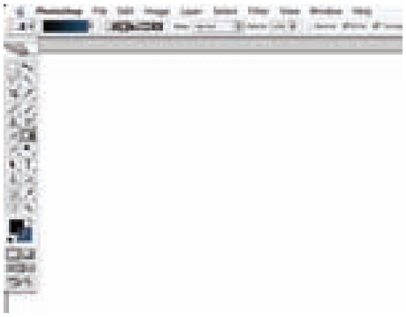
02 Gradient type There are several types of gradient and these are found next to the Gradient editor at the top, where they can be changed from a Linear gradient to a Radial or a Diamond. This can be very useful for different purposes. For example, a highlight can easily be created by bringing the Radial gradient into play.



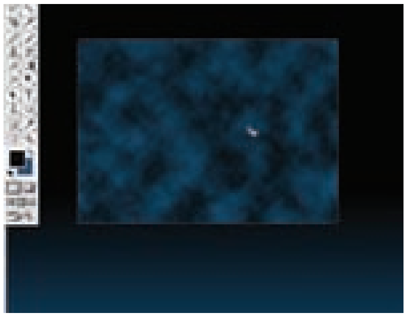
03 Applying gradients To apply just click an d drag – but the colour the gradient starts with is either the foreground colour or the one on the left of the gradient. From here the gradient is applied outwards until the point where you stop dragging. The last colour you selected will continue to fill the document, so be careful where you finish dragging.

LET THE LIGHTS COMMENCE

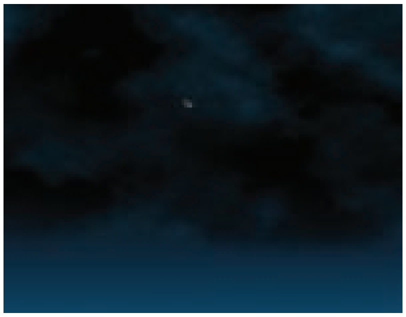
Get the sky under way



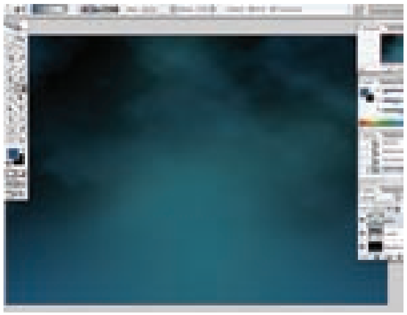
01 Getting started Open Photoshop and create a new document. In the document setup choose A4 and set the resolution to 300, then click OK. A new document will appear. Go to Image> Rotate and choose 90°CW. Now we have our image the right way. Choose a mid-blue colour for the background and black as the foreground.



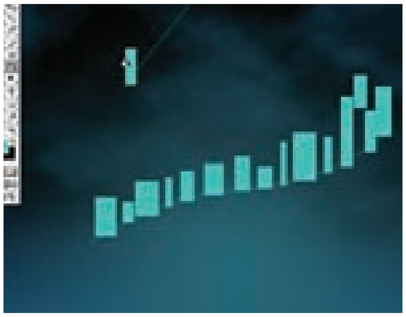
02 Add a gradient Select the Gradient tool and choose the Foreground to Background gradient. Drag from top to bottom of the document to add it. Create a new layer and use the Marquee to select a small rectangle of the document. Now choose Filter>Render>Clouds, which will help us create the right look for the sky.



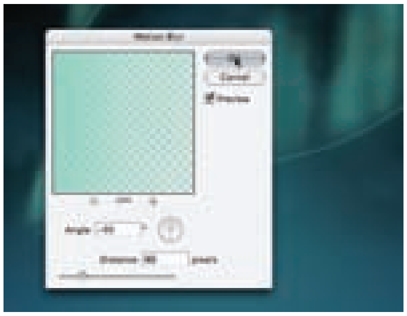
03 Stretch to fit Press Ctrl/Apple+D to deselect then hit Edit>Transform>Scale. Scale up the layer until you have big clouds. Use the Eraser to erase the bottom third of the clouds, reduce the Eraser's opacity and randomly erase sections of the clouds. Reduce the layer's opacity to 70% and rename the layer 'Clouds'.



04 Gradient fill Create a new layer and name it 'Glow'. Change the foreground colour to blue and choose the Gradient tool again. Make it a Radial gradient and change the Gradient drop menu to Foreground to Transparent. Draw a Radial gradient in the bottom half of the document. Create a new layer now and name it 'Guide'.



05 Guides and bars Draw a couple of curved lines across the document with the Paintbrush tool as a guide for the northern lights. Create a new layer and name it 'Lights'. Use the Rectangular Marquee tool to draw selections along the lines and fill them with a cyan colour, using the Paintbucket. Add them to both lines as shown.

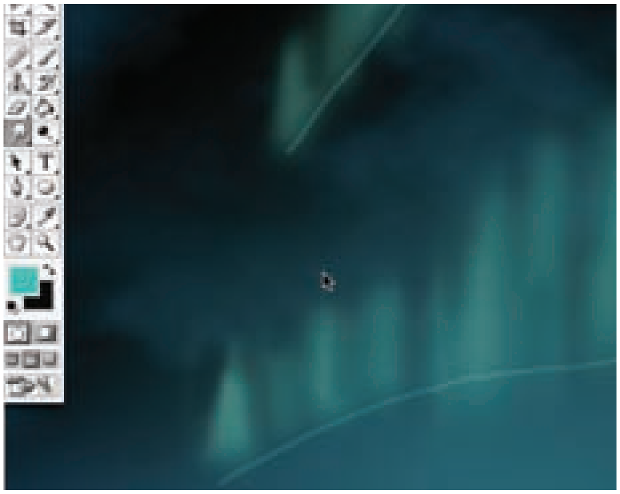


06 Blur the layer When you've finished creating the squares, add a Gaussian blur to the document from the Filter>Blur menu. A large blur will be necessary, so drag along the amount until the edges of your boxes are really soft. Now add a Motion blur from the same menu. Set this to around 40 pixels and the angle to -90°.

MORE INFO | IF YOU WANT SOME MORE INFORMATION ON GRADIENTS, TURN TO PAGE 42

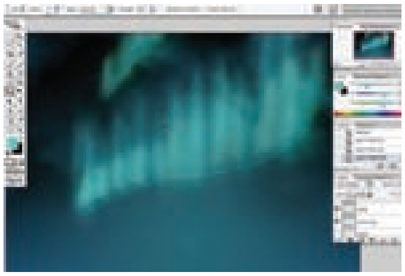
ADDING HIGHLIGHTS

Building up your skyline



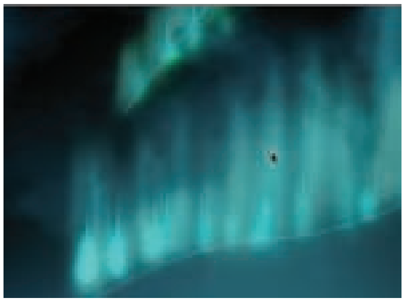
07 Smudging some detail

Select the Smudge tool and make it a 12-pixel soft edged brush with the Strength set to 95%. Now click inside the areas of light and Shift-click above the light. This will smudge between the two points to add some straight lines of detail. Reduce the opacity of the layer to 50%. Duplicate the layer by dragging it to the New Layer icon.



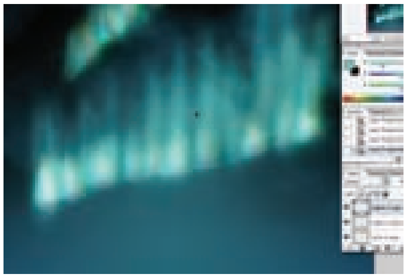
08 Change the hue

Open the Hue/Saturation dialog in order to change the colour to a lighter blue, and click OK. Change the opacity to 60% and use Edit>Transform>Scale to scale the image vertically so that the lights appear to cover a longer area. Duplicate the layer again and change the blending mode to Colour Dodge. Use the Smudge tool to add some more lines, as in the previous step.



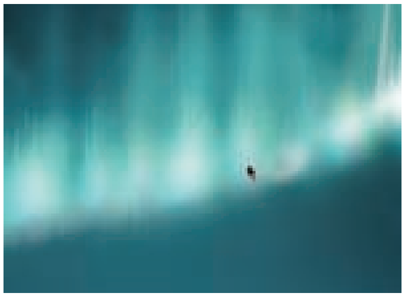
09 More lights

Create a new layer named 'Lights 2'. Repeat the process in steps five and six to create some new bars and blur them. Change the blending mode to Color Dodge and select the Smudge tool. Click on the document in the areas of light, and Shift-click above to create a smudge between the two clicks. Reduce the size of the brush to around 6 pixels for more intricate detail.



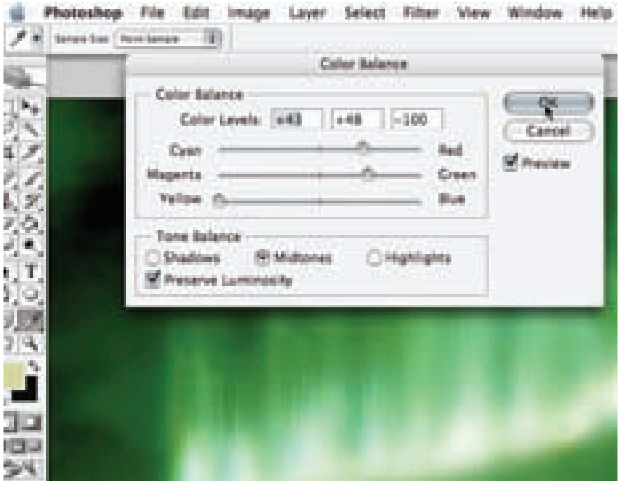
10 Copy the layer

Duplicate the Lights 2 layer and open the Hue/Saturation window. Change the hue to a yellow colour. Move it slightly in the document and change the blending mode to Screen. Copy the layer twice more, and again change the Hue/Saturation randomly and move the layer slightly so each one is offset. You can even erase parts of the layer so that they look slightly different.



11 Light FX blurs

Select the Guide layer and add a 50-pixel Gaussian blur via Filter> Blur. Create a new layer and name it 'Base Light'. Paint highlights along the bottom edge of the lights. Blur if necessary to make this softer, changing the opacity to 90% and blending mode to Screen. Copy the layer and change the hue to a whiter colour. Now add a few more streaks with the Smudge tool.



Color Balance

Color Levels: +43 +48 -100

Cyan — Red

Magenta — Green

Yellow — Blue

Tone Balance

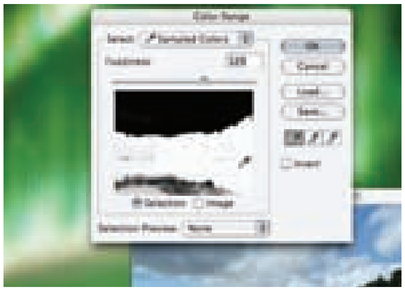
○ Shadows ● Midtones ○ Highlights

☑ Preserve Luminosity

☑ Preview

12 Highlight and hue change

Add a new layer and name it 'Highlight'. Paint in a white highlight at the base of the lines of light. From the Layer menu choose New Adjustment Layer and select Color Balance. Change the settings to those shown in the screenshot, then click OK. Create another new layer above the adjustment layer and name it 'Pink Highlight'.



13 Pink highlights

Choose a bright pink colour and brush this onto the new layer over all the light areas, then add a Gaussian blur to soften the edges. Change the blending mode to Hard Light and the opacity to 30%. Open the image 'base.jpg' from the CD. From the Select menu, choose Color Range and click on the trees in the Preview window.

Tool School

Smudging lines

Our tutorial features the effect of smudging lines to get the desired lighting effects for the sky. The Smudge tool is very powerful at moving areas of pixels to great effect. By far the easiest way to get a smudge between two points is to click in the place that you would like the smudge to start, then Shift-click at the point where you want the smudge to end. As the smudge fades over distance, you may wish to Shift-click much further than you might anticipate. Don't forget to let go of Shift before you start the next smudge, otherwise you'll continue to smudge from the last Shift-click.

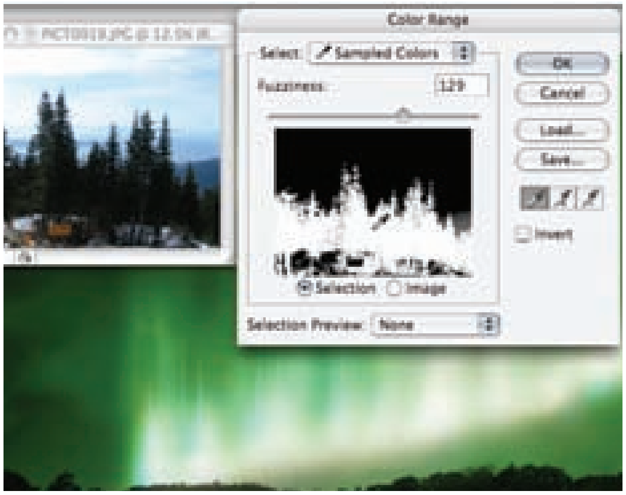
Expert Tip

Duplicating layers

You'll notice we've copied layers quite a lot. This is so new content doesn't have to be created every step. Duplicating a layer means it can be stretched, distorted or have its hue changed – a great shortcut to creating more lights. To make them look more random, erase different parts of the layers – much easier than creating new lights for each step.

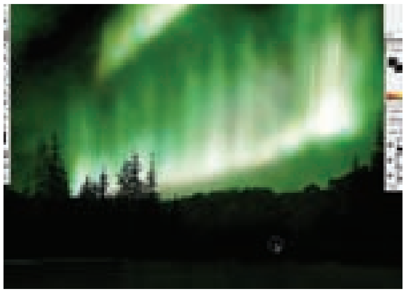
ADDING TREES

More dramatic vistas

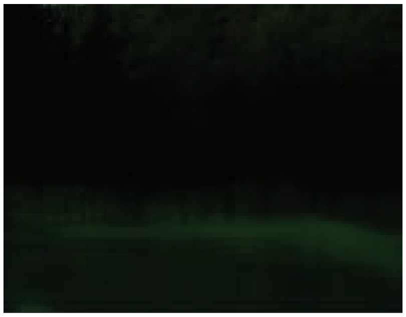

Color Range
OK
Cancel
Load...
Save...
Invert
Selection
Image

Select: Sampled Colors
Fuzziness: 129
Selection Preview: None

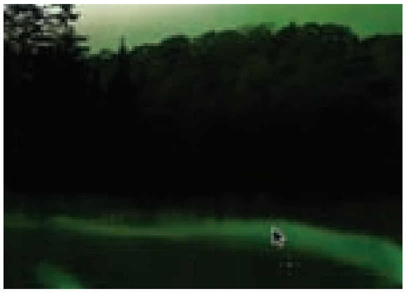
14 Apply the trees Click OK and use the Move tool to drag the trees to the bottom of your composition. Use Edit>Transform> Scale to make the trees fit the document. Change the blending mode of the layer to Multiply. Now open the 'extra trees. jpg' image from the CD. Repeat the last step to select the colour range, and then drag the selection across into the composition document.



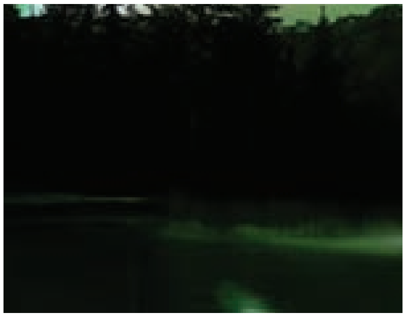
15 Flip the layer Place the new Trees layer below the last and change the blending mode to Multiply. Copy the layer by dragging down to the New Layer icon in the Layers palette. In Edit> Transform choose Flip Horizontal. Position on the other side of the document and use the Paintbrush to paint areas of black below the tree line. This helps the trees look lit up by the northern lights.



16 Create reflection Duplicate the Base Light layer and drag it above all other layers in the Layers palette. Rename the layer 'Reflection'. Go to Edit Transform>Flip Vertical. Position over the water and use the Eraser to erase any highlights that don't look right. Change the blending mode to Soft Light and add some ripples with the Smudge tool.



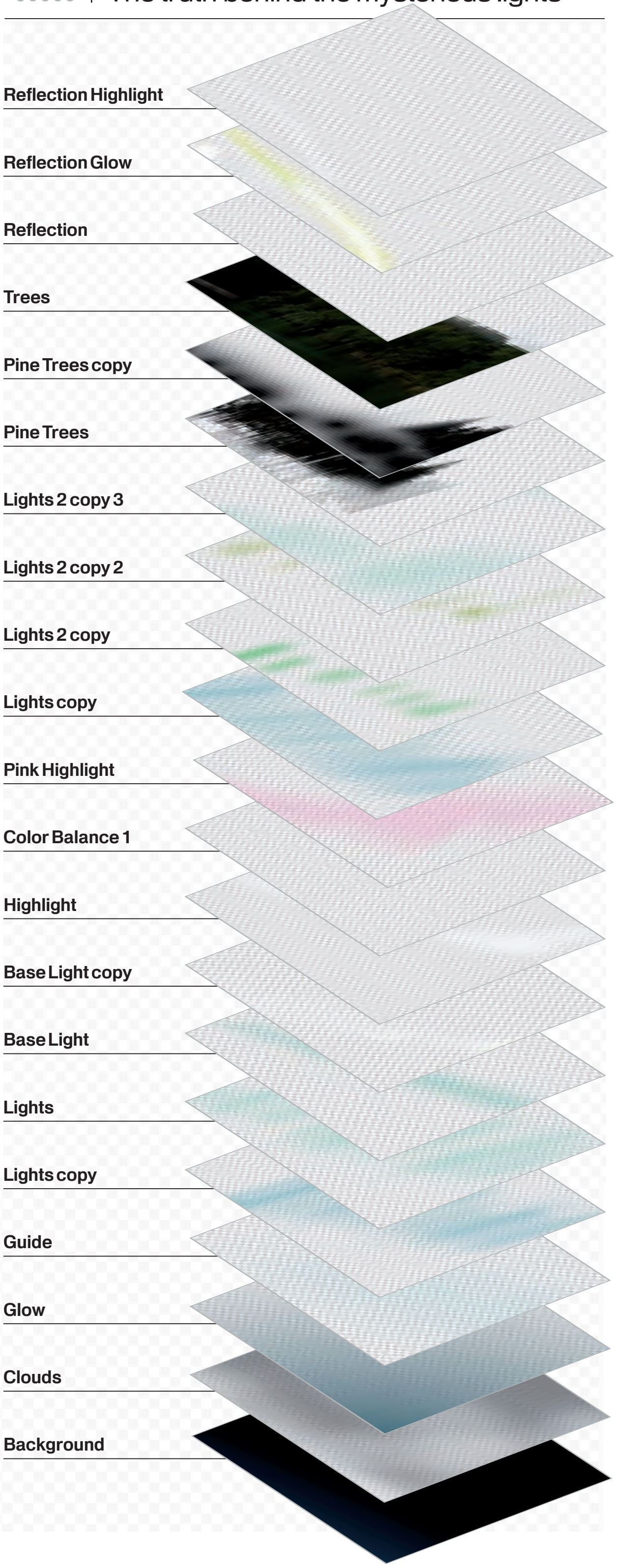
17 Duplicate the reflection Duplicate the last layer and name this layer 'Reflection Glow'. This should start to look like a reflection. Add some more ripples with the Smudge tool. Now create a new layer and name this layer 'Reflection Highlights'. Use a soft-edged brush to paint in some white in the centre of the reflection. If it looks too harsh, use a Gaussian blur to soften the edges.



18 Finishing touches Use an Eraser to erase the edge close to the trees so that the highlight tapers out. Finally, use the Smudge tool to add some ripples to the highlight. This should finish off the document by adding a realistic looking reflection to the lights in the sky. Save your document now and sit back to admire your work.

The layers structure

The truth behind the mysterious lights


Reflection Highlight
Reflection Glow
Reflection
Trees
Pine Trees copy
Pine Trees
Lights 2 copy 3
Lights 2 copy 2
Lights 2 copy
Lights copy
Pink Highlight
Color Balance 1
Highlight
Base Light copy
Base Light
Lights
Lights copy
Guide
Glow
Clouds
Background

eMag™

Make swatches from photos

The Swatches palette is your first port of call for organising colours. Here's a great technique for taking things even further

KEY SKILLS COVERED
What you'll learn

CREATE SWATCH PALETTES

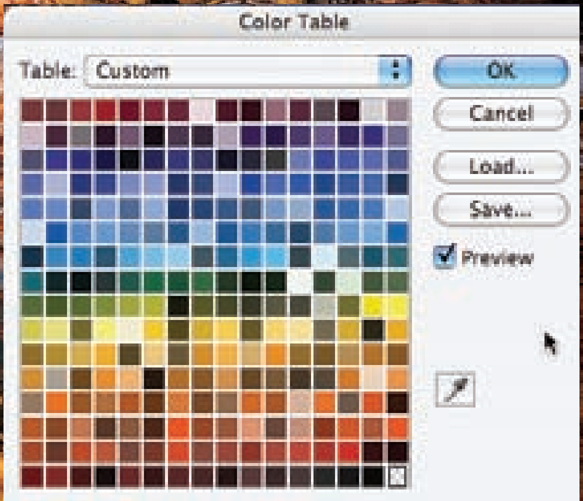


Table: Custom

☑ Preview

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
5 minutes

YOUR EXPERT
Jo Cole

As our feature proved, colour is a fundamental component when it comes to successful images, and picking the perfect hues in projects is the level you need to strive for.

The trouble is, when you try and choose colours by sight, you risk human error creeping into your otherwise perfectly formed plan. The brain is a mischievous character, and what it tells you is a perfect colour match for something may well be way off base. Plus, if you don't calibrate your monitor regularly (and let's be honest, how many of us do?) you could be working in an artificial colour environment, and that tone you've carefully picked for a background frame may look completely different when it's printed.

So what's the solution? The answer lies in the humble Swatches palette. Usually this sits quietly to the side of your workspace, often playing second fiddle to the far flashier Color Picker tool. But you can use the Swatches palette to hold colours for whatever purpose you fancy, and save them to be used as and when. Plus – and this is the real boon – you can generate swatches using a photo's colours. This means you'll know you can use any colour in your newly formed swatch without risking any colour-clashing issues.

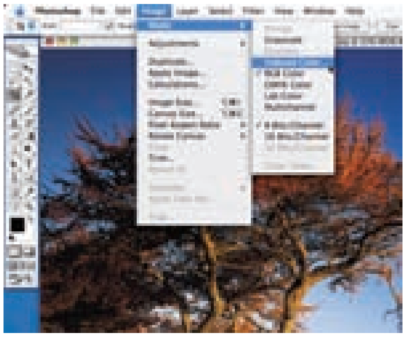
It doesn't even matter if your monitor is showing completely the wrong colours – you'll still be picking colours that are actually found in the photo, so you're guaranteed colour harmony. This makes all sorts of jobs easier, from choosing a suitable colour for adding a title or caption, to creating complementary digital frames.

Let's see how it all works…

WORKS WITH | PHOTOSHOP CS AND ABOVE, PHOTOSHOP ELEMENTS 3.0 AND ABOVE

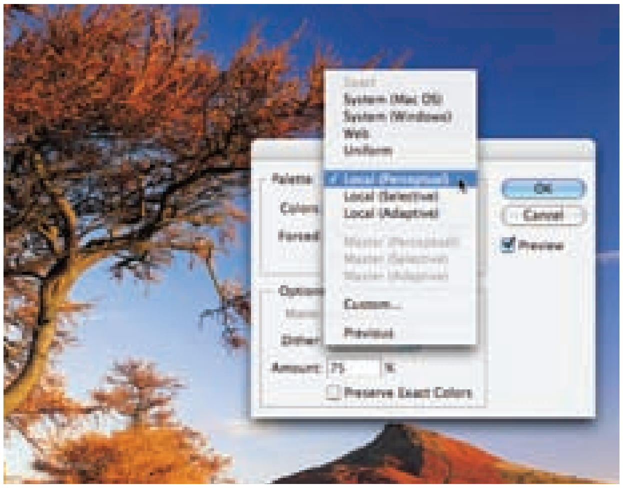
SWATCH AND LEARN

Match colour to photos


Photoshop
File
Edit
Image
Layer
Select
Filter
View
Window
Help
Mode
Adjustments
Bitmap
Grayscale
Duotone
Indexed Color
RGB Color
CMYK Color
Lab Color
Multichannel
8 Bits/Channel
16 Bits/Channel

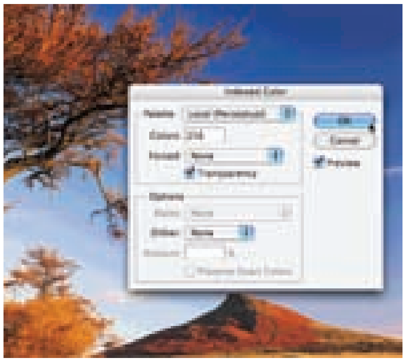
01 Index your colours

First open your image in Photoshop. Work on a copy and keep the original safe, because there's a risk of losing quality. Take a trip to the Mode menu and pick Indexed Color. If your image is in CMYK, change it to RGB first because Indexed Color won't be available.


Exact
System (Mac OS)
System (Windows)
Web
Uniform
Local (Perceptual)
Local (Selective)
Local (Adaptive)
Master (Perceptual)
Master (Selective)
Master (Adaptive)
Custom...
Previous
Palette
Colors
Forced
Options
Matte
Dither
Amount: 75 %
Preserve Exact Colors
OK
Cancel
Preview

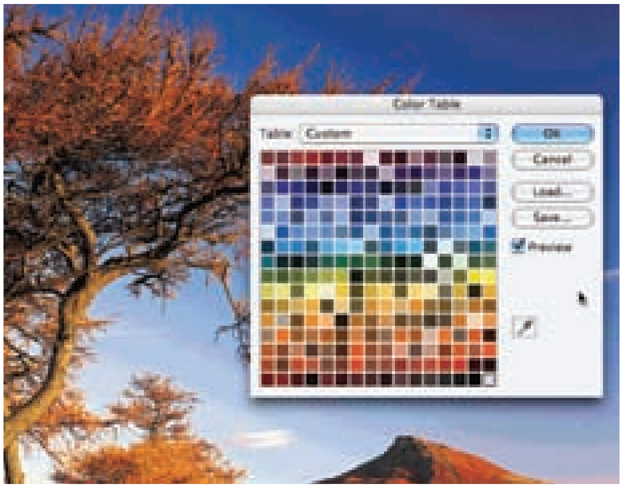
02 Your options

An Indexed Color window will open with various options for you. The Indexed Color mode transforms images into 8-bit files with a maximum of 256 colours. It builds a table of colours taken from a source image – in this case a photo. You don't need to worry about all the options, but to get started choose Local (Perceptual) from the Palette list.


Indexed Color
Palette: Local (Perceptual)
Colors: 256
Forced: None
Transparency
Options
Matte: None
Dither: None
Amount:
Preserve Exact Colors
OK
Cancel
Preview

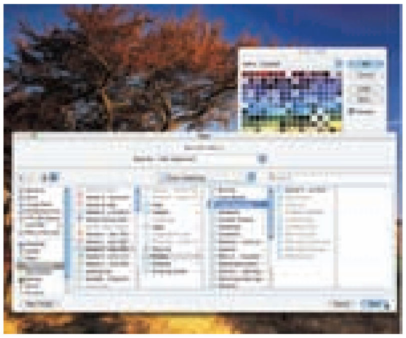
03 More options

We're not finished in the Indexed Color box just yet. In the Colors area, make sure it's set to 256, select None from the Forced drop-down menu and also set Dither to None. Now click OK.


Color Table
Table: Custom
OK
Cancel
Load...
Save...
Preview

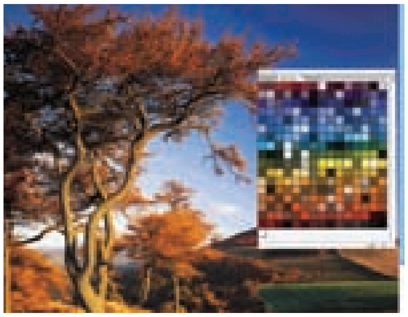
04 Your table is waiting

You need to get to the colour table created by the Indexed Color mode in order to set up your swatch. This is nice and simple to do – just go to Image>Mode>Color Table. You'll now see lots of squares representing colours in the photo.



05 Save it down

Your table's no good just sitting there – it needs to be saved in order to fulfil its dream of becoming a swatch. To do this, hit Save, apply a suitable name and then save it to the Photoshop>Presets>Color Swatches folder. Now click OK.



06 Load the swatch

If the 8-bit conversion has made your photo look terrible, simply close it and open the original. Open the Swatches palette, click the right arrow and pick Load Swatches (or Replace Swatches to get rid of the defaults). Go to your colour table and hit Load. Hey presto! All the colours from your photo in handy swatch form.

Tool School

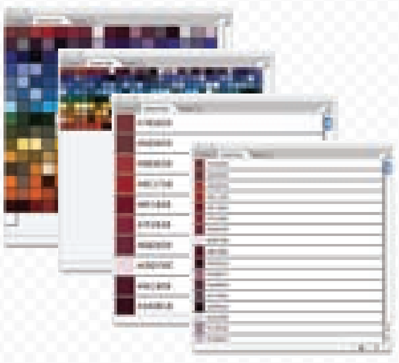
Constrain colours

If you just want a few of the primary colours that make up a photograph, enter a smaller number in the Indexed Color window. Entering 256 gets you a whole range of shades, but entering 20 will just get you the key hues.

Swatches palette views

Choose the comfortable option

The Swatches palette has four viewing options. You can go for a Thumbnail or List view, and pick Big or Small for both. The Thumbnail view displays the swatches by coloured squares. The List view is good if you want to set certain colours for certain tasks, as you can rename each colour. For example, if you're working on a painting, you can name by their use, eg sky, cloud highlight, cloud shadow.



FOCUS ON FILTERS

Stylize filters

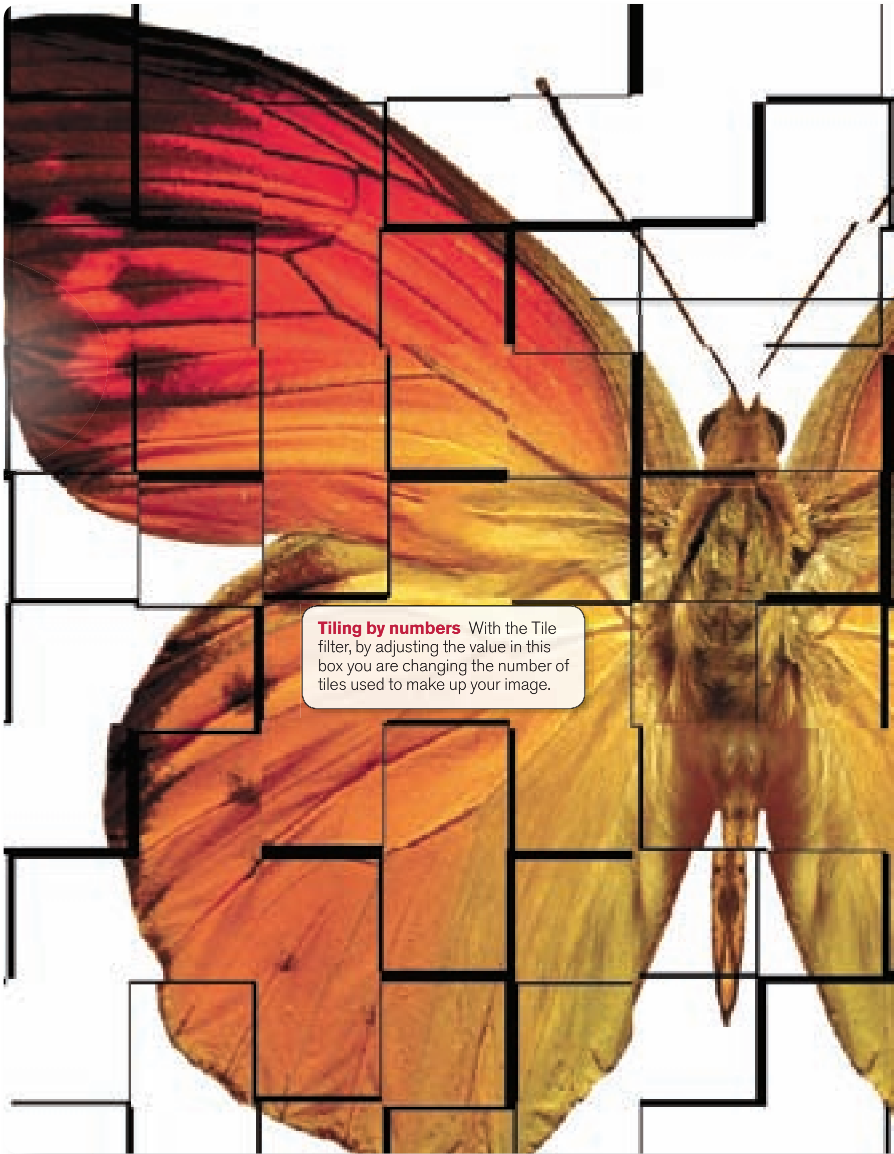
Become an image stylist with this funky and imaginative filter set

The Stylize filters offer a varied range of effects, such as making your image appear to be blown by a gust of wind, created entirely out of pyramid-shaped extrusions or have a metal stamp look.

Some are lacking the controls needed to tailor the filter, but this can be resolved by fading the effect in the Edit pull-down. To get the most interesting effects, copy your image onto different layers and apply the filter to each. This way you can change the opacity of each layer and also the blending mode, making the image appear more unusual.

Certain filters in this suite are quite extreme, such as Trace Contour or Emboss, which transform the image. Some will also cause the original colour to be removed from the image, such as Glowing Edges or Solarize, so are only suitable for certain occasions. This filter set is probably best suited to circumstances when you want a bold effect to be produced rather than the more subtle result possible with, for example, the Artistic filter suite. If it's a photographic effect you need to replicate, similar to the reverse of colour transparency film, the Solarize filter does the trick perfectly.

This filter set would be better named the Surreal suite, as this is the kind of effect the filters produce. Even if you don't use them often, it's worth knowing your way around them. You never know when your image may need a bit of style…



Tiling by numbers With the Tile filter, by adjusting the value in this box you are changing the number of tiles used to make up your image.

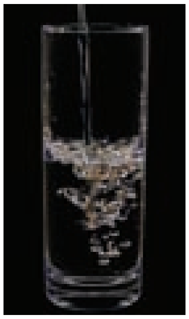
Diffuse, Emboss

Practise pixel shifting

The Diffuse filter gives a speckled look, and you can choose Darken Only, Lighten Only or Anisotropic, which shuffles pixels towards areas of least colour change. With this filter, pixels shift at the strong edges of an image, leaving it looking pixelated. You can't vary the amount of diffusion, but applying repeatedly will give an extreme effect. The Emboss filter creates quite a harsh look, similar to Bas Relief. It looks interesting when applied to type, and has an abstract effect.

Glowing Edges, Find Edges

Make them glow or make them show



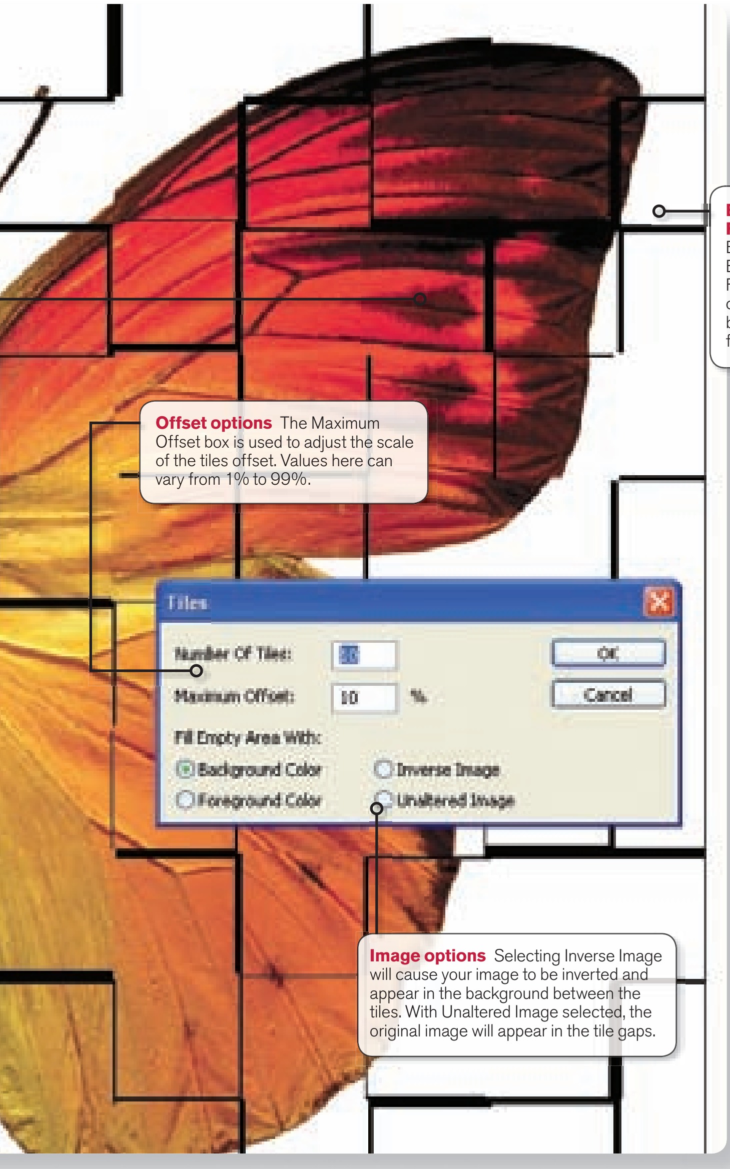
The Glowing Edges filter lets you control the width, brightness and smoothness of the glowing effect on the edges. The result is very attractive, as the image is mostly black with the edges represented using multiple colours that appear almost luminous. The Find Edges filter doesn't have the same controls and is applied at a default setting. The colour is removed, leaving the image mainly white. Only the edge contours are visible, whose colour is determined by the brightness of adjacent colours. This filter's amount is controlled by selecting Edit>Fade after you've applied it. Interesting effects can also be produced by copying the image onto multiple layers and adjusting the blending mode of the top layer.

Tiles, Solarize

Mimic mosaics easily

The Tiles filter breaks up your image into square sections with varying degrees of gap between them, making it look as though it's made up of tiles. The filter settings can be adjusted, such as the number of tiles used. Maximum Offset affects how randomly tiles are spaced. You can also choose what the empty area between the tiles is filled with – background colour, foreground colour, inverse image or unaltered image. The Solarize filter attempts to imitate the Solarize effect created in a photographic darkroom with negatives and transparencies. It does not have controls to vary the effect, and applies it on a default amount that produces a rather dark image.

NEXT ISSUE | LIMBER UP AS WE TACKLE THE TEXTURE FILTERS



Tiles

Number Of Tiles: 10

Maximum Offset: 10 %

Fill Empty Area With:

● Background Color ○ Inverse Image

○ Foreground Color ○ Unaltered Image

Background and Foreground Color By choosing between Background Color and Foreground Color, you can choose what the spaces between your tiles will be filled with.

Offset options The Maximum Offset box is used to adjust the scale of the tiles offset. Values here can vary from 1% to 99%.

Image options Selecting Inverse Image will cause your image to be inverted and appear in the background between the tiles. With Unaltered Image selected, the original image will appear in the tile gaps.

Tip

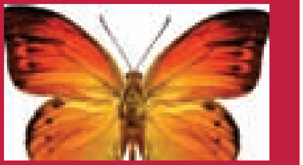
Combine the Stylize filters

Emboss creates a metallic feel, but it's flat. For a textured background, apply the Noise filter to a blank canvas, apply the Wind filter, then Emboss with Angle on 40, Height 5 and Amount 80. The Artistic suite filters give a scratchier feel.

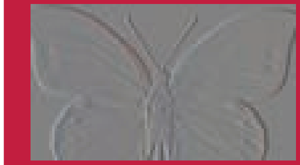
The Stylize palette

You won't get the greatest number of features in the Stylize palette, but you do get some eye-catching results. Here's a look at them all

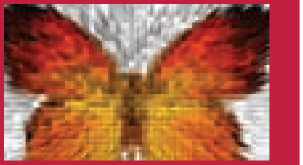
Original image



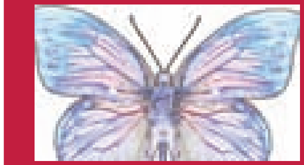
Diffuse



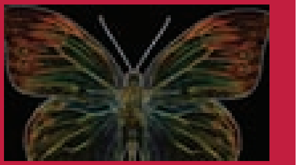
Emboss



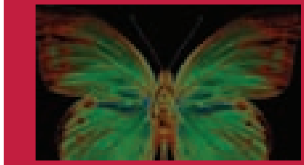
Extrude



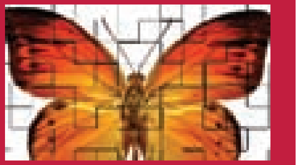
Find Edges



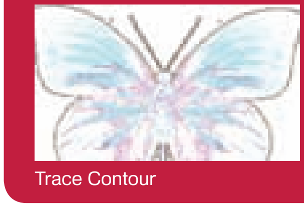
Glowing Edges



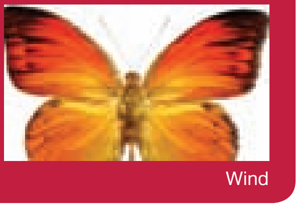
Solarize



Tiles



Trace Contour

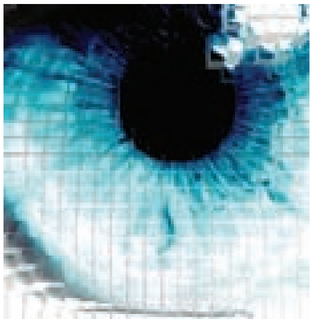


Wind

Extrude

Make your image stand out

The Extrude filter gives the impression the image is coming out of the screen, and offers a choice of blocks or pyramids, which determine the extrusion's shape. The pixel size and extrusion depth can be adjusted, and you can choose whether they are random or level-based. Changes to settings show up when you hit OK. By checking Mask Incomplete Blocks, areas that may break up the edge of the image are ignored. If Solid Front Faces is checked, the image appears to be constructed of blocks of colour.

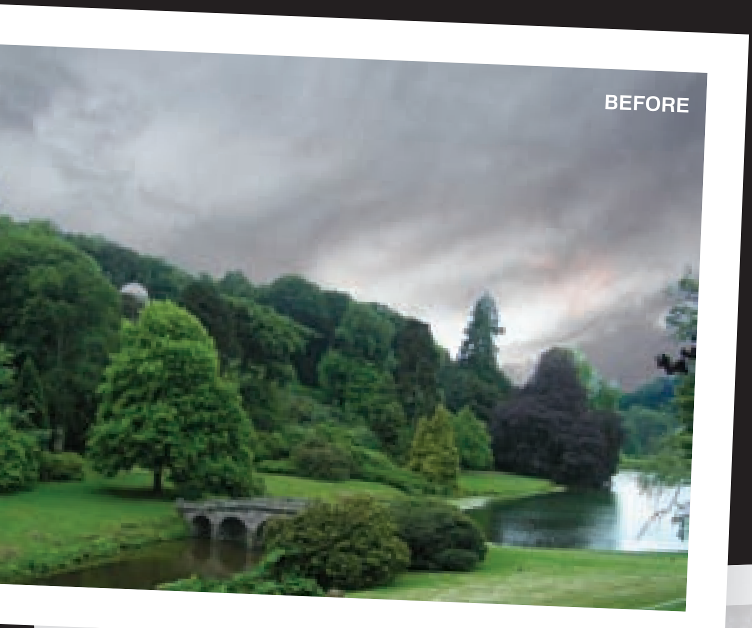


Trace Contour, Wind

The weathered effect

The Trace Contour filter is adjusted by changing the Edge to either Lower, which refers to areas that are below the chosen level which will be picked up – or Upper, referring to those above the chosen level. The effect can be improved if the filter is applied multiple times or by experimenting with blending modes and opacity. The Levels slider sets the threshold of the values in the image that are traced. The Wind filter produces a windswept effect. In addition to controlling the direction of the wind, there are three different choices – the normal Wind setting, and the more extreme Blast and Stagger, which create an even stronger and more random effect.

Imitate infrared



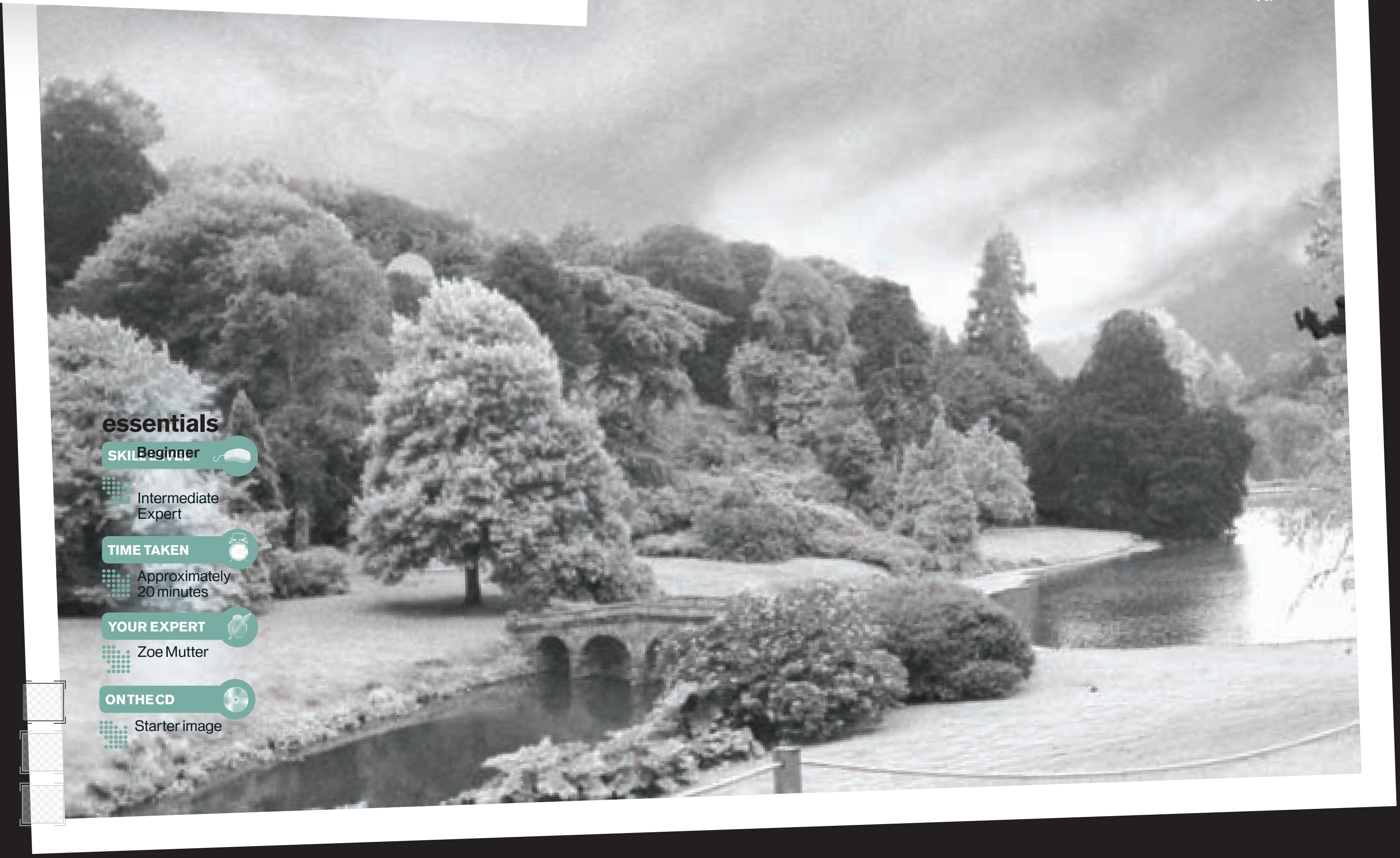
Create this fabulous effect across your image with the help of the Channel Mixer, Blur and Noise filter…

Creating an infrared effect can cast a haunting aura over your photos. Taking infrared photos the conventional way can be quite time-consuming, but the effect can easily be emulated in Photoshop.

The process involves the use of the Channel Mixer, the transformation of the source channels, blurring and adding noise. It helps if you think of turning green to white and blue to black as the main stages. If you want to add an eerie effect this is a good way to do it. Knowledge of the way infrared photography works normally, and viewing examples of such photography, will help in adjusting your photos in Photoshop.

This effect can be applied to many different types of photograph, but we found it worked best with landscape photographs – particularly those featuring vast areas of trees and sky, as in the image we used. In fact, we added in a sky on the original image. When in colour, this is very obvious but it's all hidden in infrared mode!

If you do take some real infrared photos, Photoshop can be used as a post-production app to enhance them. The mode your image is in will also affect which colour you adjust and by how much. For example, if working on an RGB image, increase the Green slider in the Channel Mixer most, but if working on a CMYK image it's the Cyan slider you should increase most.



essentials

SKILL LEVEL
Beginner
Intermediate
Expert

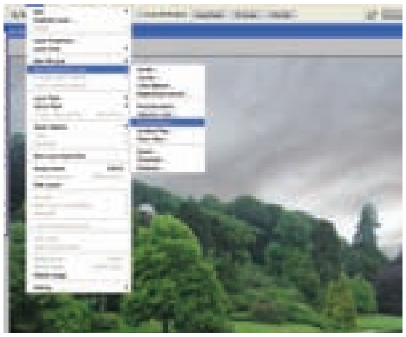
TIME TAKEN
Approximately 20 minutes

YOUR EXPERT
Zoe Mutter

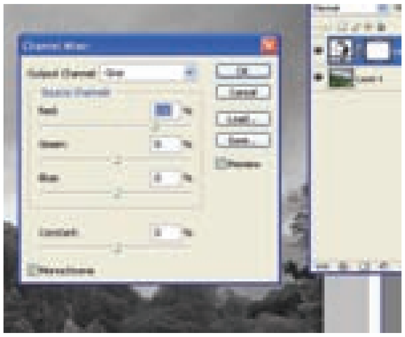
ON THE CD
Starter image

IMITATE INFRARED EFFECTS ON ANY PHOTO

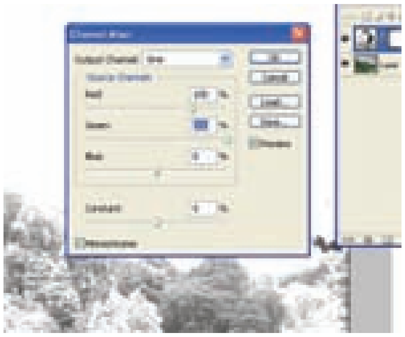
Can't create infrared effects with your camera? No problem…



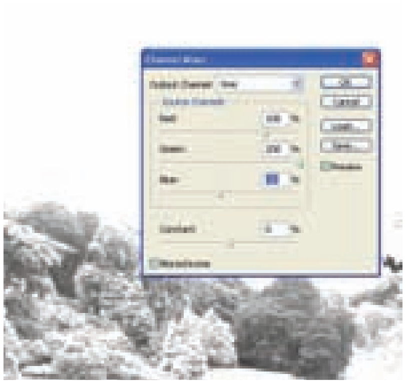
01 Plausible picture Open the starter image form the disc and create an adjustment layer by going to Layer>New Adjustment Layer>Channel Mixer. By doing this you will protect your original image, and if you make a mistake you can simply delete the adjustment layer.



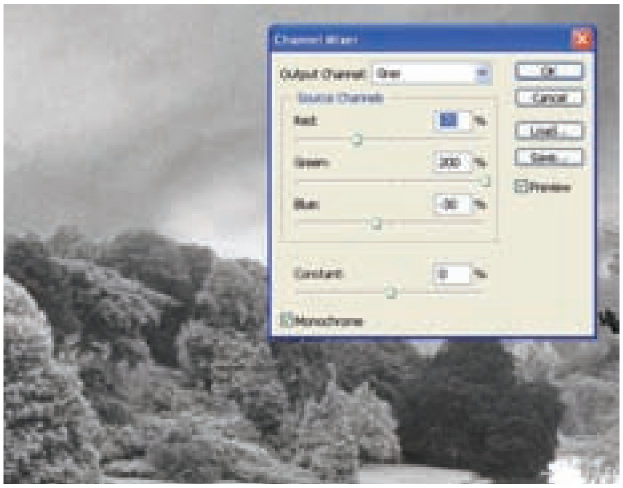
02 Protect the original Check the Monochrome box to ensure that your image displays no colour. The aim is to adjust each of the sliders, achieving a rough total of 100. This is pretty flexible, so you don't have to adhere strictly to this figure.



03 Going green The first stage in the adjustment of the sliders is to move the Green slider to the maximum of 200. By increasing the Green slider to this level initially, you will have a good start on creating the effect by making the whole image lighter.

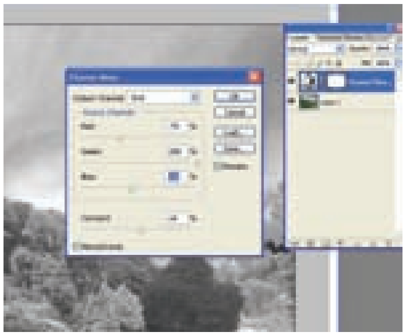


04 Remove the colour You will now use the other two sliders for Red and Blue to adjust the overall channel mix in your image. Click the Blue slider and move it down to -30.

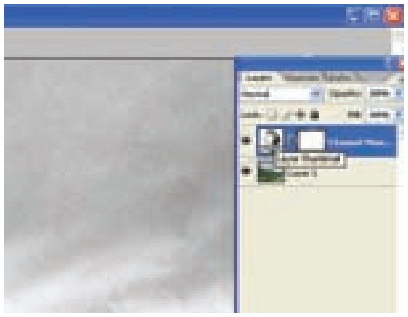


Output Channel: Gray
Source Channels
Red: %
Green: 200 %
Blue: -30 %
Constant: 0 %
☑ Monochrome

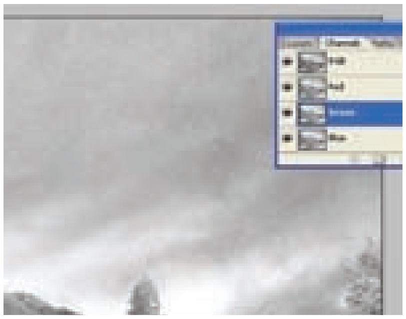
05 Balancing act Now ensure you balance out the colours to make a total of 100 between the three sliders by adjusting the Red slider. This should be moved down to around -70. For example, by adjusting the Red slider to -50 and the Blue slider to -50, you can achieve another variation on the infrared effect.



06 Tinting technique Now set the Constant slider to about +6 within the Channel Mixer window, adjusting the level of light within the image and making the contrast slightly increased. This slider helps you to achieve the correct brightness.



07 Add some texture If you want to make a change to your image once you have exited the Channel Mixer window, this can be done by double-clicking on the black-and-white circle in the right of the layer thumbnail. Now you can tweak, readjust the sliders accordingly and alter your infrared effect.



08 Clickety-click Click on the background layer with your image on, move to the Channels palette and click on the Green colour channel only. If your Channels window is not visible choose Window>Channels to display it. Make sure the visibility of all the other channels is on, although you are only leaving the Green channel active.

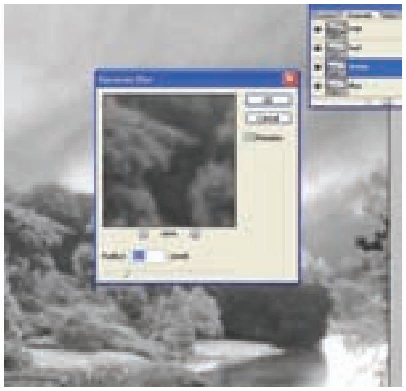
Tool School

Get in on the action

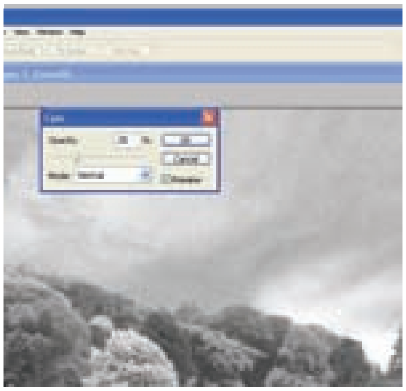
If you want a one-click solution to create an infrared effect then you can download actions to do the job for you. The Light's Right Studio website includes a very effective free action called TLR Faux Infrared that features 21 different actions for both portrait and landscape photographs which create different amounts of grain. We have included this action on the resource disc but you can visit **www.thelightsrightstudio.com** for more.

CREATE SOME ATMOSPHERE

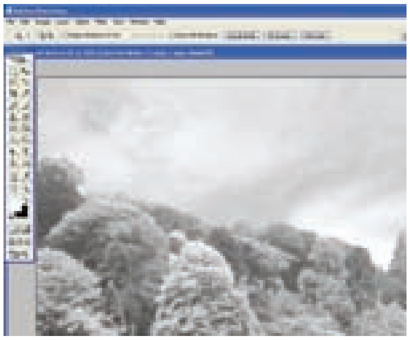
Subtle use of Blur, Noise and Curves will do the trick



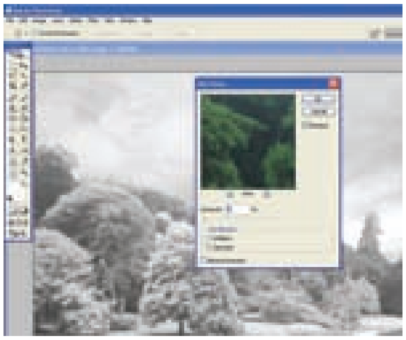
09 Block colour Choose Filter>Blur>Gaussian Blur. Move the Radius slider to a value of 3. This will cast a blurred effect over the Green channel of your background layer only.



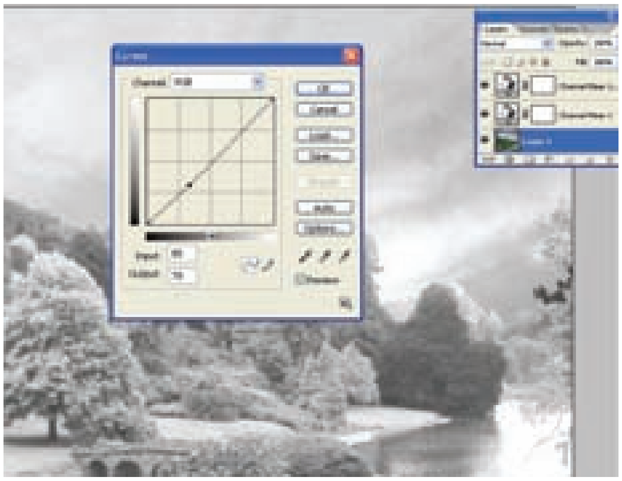
10 Fade away This blur is likely to be too harsh, so choose Edit>Fade Gaussian Blur and reduce the opacity to 25%. Also change the blending mode to Screen within this window.



11 Brush techniques Right-click on the top layer in the palette, which should be the adjustment layer you created earlier. In the Layers palette set the blending mode to Screen from the first pull-down menu and set the opacity to 60% from the second pull-down.



12 Fade the image further With the background layer selected, choose Filter>Noise>Add Noise. Check the Gaussian box and move the slider to a value of 1. By using the Noise filter you can add a grainy appearance to the photograph, making the effect more realistic.



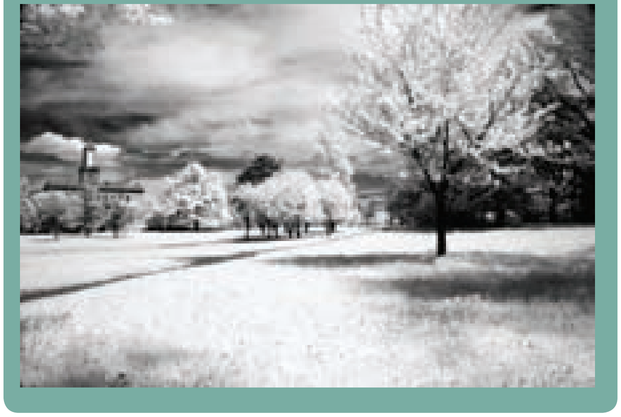
13 Using the Curves control Finally, our image would benefit from a minor adjustment using the Curves control. Choose Image>Adjustments>Curves. Click to add a point about one third from the bottom of the line and drag it down slightly to add more tone to the image.

Learn about infrared

Real examples of infrared photography

There's a fair amount of hassle involved in traditional infrared photography, and it's not surprising if it's a format you've never considered working in. However, even when producing the effect in Photoshop it is worth understanding how the effect is created conventionally. The infrared photographic process is referred to as taking photographs using invisible light. The film used is sensitive to light we see and some of the longer length infrared radiation needed to create the effect. Outdoor photography is achieved using sunlight and skylight as the natural sources of infrared with a filter over the camera lens. Cameras used in infrared photography have filters only letting through infrared light but there has to be a source of infrared light to be reflected.

Infrared is broken down into four ranges that are produced by radiant objects including the sun. This radiation can be reflected or emitted by objects that are not hot, the most effective being green foliage and the human body. In infrared photography, portraits make heavy use of the red channel whereas landscape photographs make heavier use of the green channel, which is sorted in the Channel Mixer. This is why in the image we have used, the trees are made to appear white and the sky darker. Because an open sky has no infrared being reflected or emitted, the sky goes black in infrared photographs and the clouds then stand out in comparison.



eMag™

THE BIG TECHNIQUE

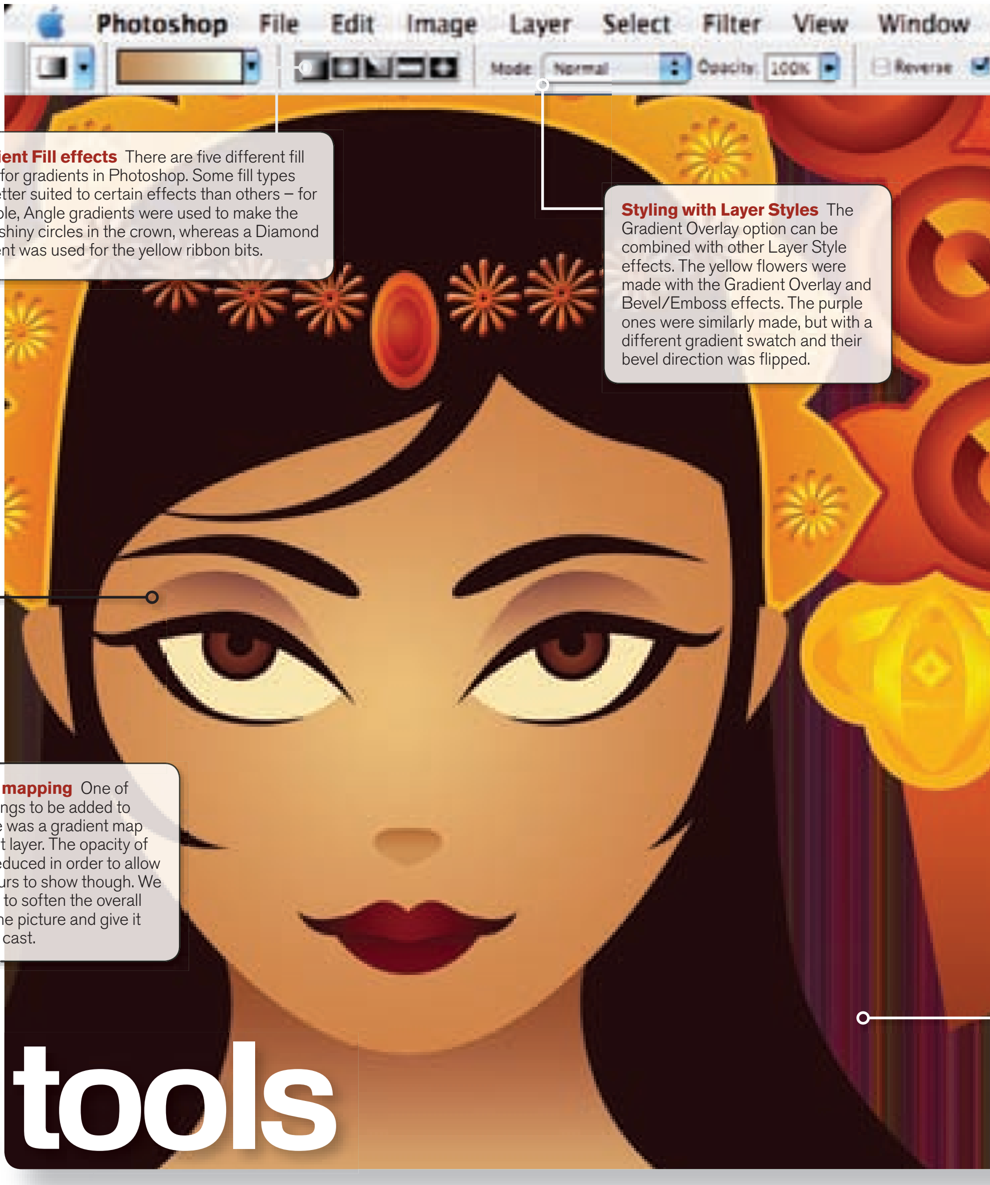
Life is seldom a black and white affair, and since art is said to imitate life, it's little wonder that very often a picture is made up of a thousand shades and hues.

The subtle change from light to dark generally defines our understanding of gradients, and for time immemorial people have been applying them to create pictures with drama and definition. Lately, Photoshop has taken that basic concept and expanded upon it, putting together an array of gradient tools that enable both artist and photographer to fully harness the digital power of the gradient.

In this tutorial we'll cover the various aspects of the gradient tools in Photoshop, and explore their roles and applications. We'll then put them to use, and dress up an otherwise flat and dull illustration. While this piece focuses on gradients with artwork, it's worth noting that photographers can also benefit greatly from gradient tricks. In particular, masks with gradients, adjustment layers and the Gradient Map function will come in handy when you're editing or compositing photographs.

Get up close and personal with Photoshop's versatile gradient tools

Gradient tools



Gradient Fill effects There are five different fill types for gradients in Photoshop. Some fill types are better suited to certain effects than others – for example, Angle gradients were used to make the really shiny circles in the crown, whereas a Diamond gradient was used for the yellow ribbon bits.

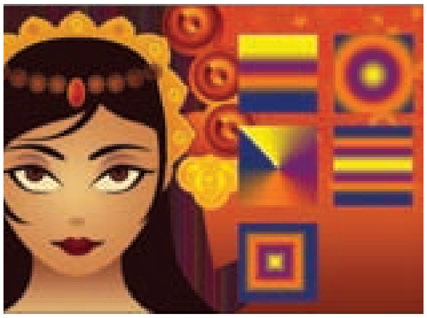
Styling with Layer Styles The Gradient Overlay option can be combined with other Layer Style effects. The yellow flowers were made with the Gradient Overlay and Bevel/Emboss effects. The purple ones were similarly made, but with a different gradient swatch and their bevel direction was flipped.

Gradient mapping One of the last things to be added to the picture was a gradient map adjustment layer. The opacity of this was reduced in order to allow other colours to show though. We added it in to soften the overall effect of the picture and give it an orange cast.

Have your fill

Choosing a gradient fill

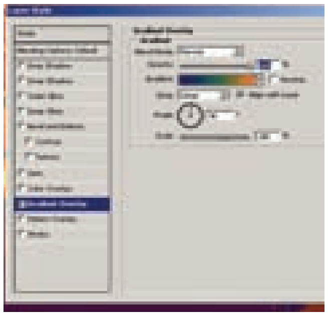
The Gradient options let you create fills in five ways: Linear, Radial, Angle, Reflected or Diamond. Linear blends colours from start to end on a line. Radial works on a circular pattern, with the start colour in the middle and end colour at the edges. Angle blends colours on a counter-clockwise sweep, with the final colour next to the start. Reflected mirrors end colours on either side of the start point. Diamond follows a 'diamond pattern', shading from the centre outwards. Gradient fills can be used to colour layers and selections, or on layer masks to create soft gradated edges.



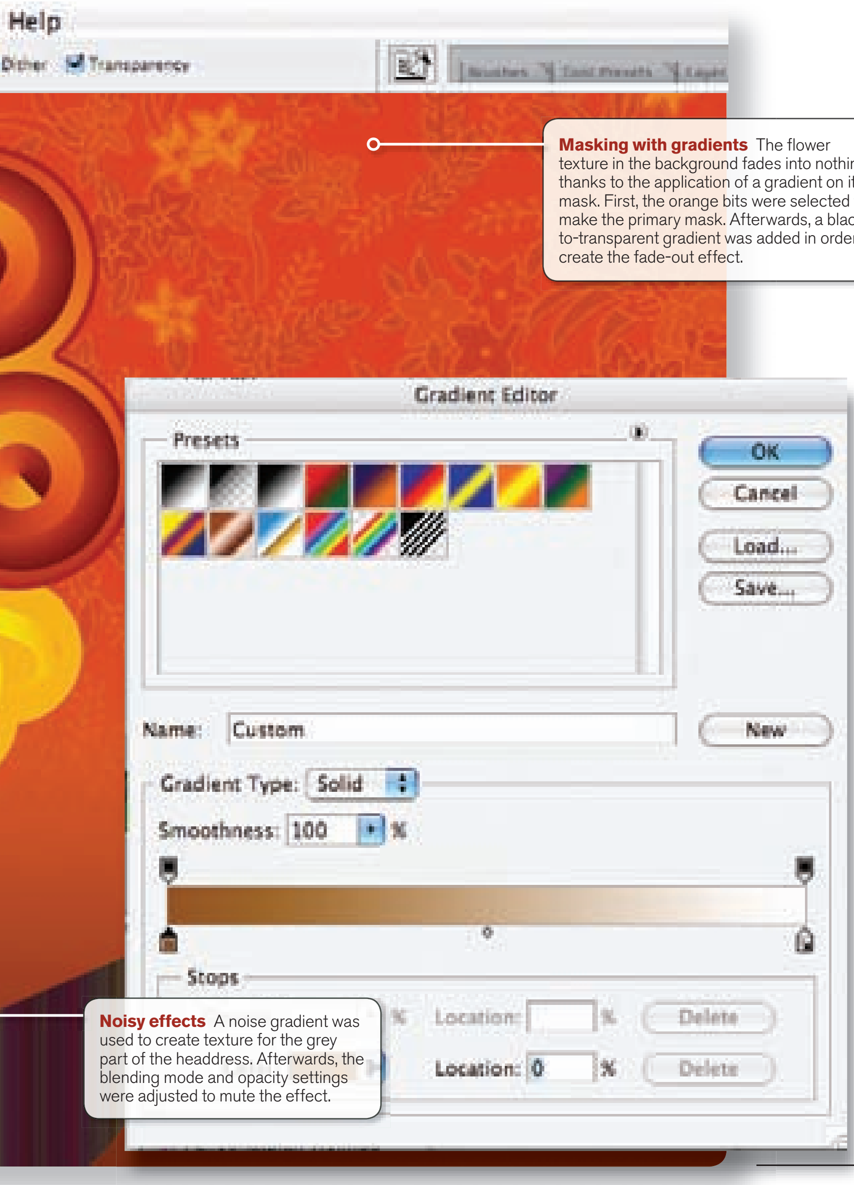
Layer Styles

Gradient effects for layers

Layer Styles allow you to easily add and edit various common effects to a layer. Among these is the Gradient Overlay command. This lets you apply an editable gradient to your layer. It's less versatile than applying a gradient with the Gradient tool (for example, you can't choose your start point), but you can easily make changes later. Or you can reapply the same gradient to another picture by dragging the layer effect to the new picture. Gradient overlays can be used with other layer effects to create customised styles.



WORKS WITH | PHOTOSHOP CS AND ABOVE, PHOTOSHOP ELEMENTS 4.0



Name: Custom

Gradient Type: Solid

Smoothness: 100 %

Location: 0 %

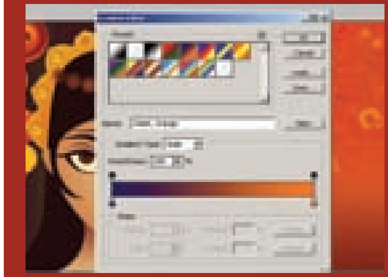
Masking with gradients The flower texture in the background fades into nothing, thanks to the application of a gradient on its mask. First, the orange bits were selected to make the primary mask. Afterwards, a black-to-transparent gradient was added in order to create the fade-out effect.

Noisy effects A noise gradient was used to create texture for the grey part of the headdress. Afterwards, the blending mode and opacity settings were adjusted to mute the effect.

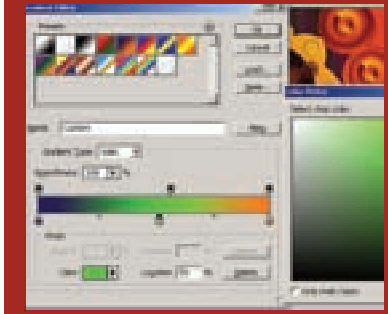
DIY gradients

Cook up some colour with the Gradient editor

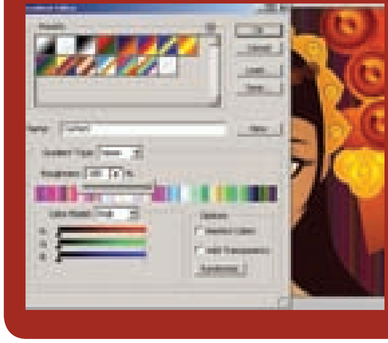
Photoshop comes with a bunch of gradient swatches, but you'll still want to create your own. With the Gradient editor, you can create virtually any gradient imaginable



01 Understand 'stops' Most gradients are defined by 'stops' – markers that specify colour or opacity settings at an exact point. Stops are the little boxes that appear above and below the colour bar.



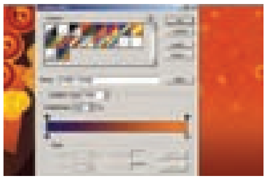
02 Defining opacity and colours Stops above the bar control opacity; stops below define colours. Click a stop to adjust settings. Click and drag to alter its location. Create more by holding down the Alt key (PC) or Option (Mac), then clicking and dragging a stop.



03 Noise gradients Gradient Type>Noise enables you to make a noise gradient. These don't allow you to define colour stops. You can choose to restrict colours or enable transparency, and adjust the colours with the RGB sliders.

Gradient editor

Customisation is the name of the game

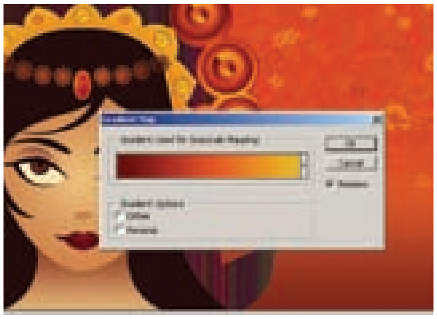


The Gradient editor is the equivalent of the Swiss Army knife when it comes to gradients. It can be accessed by clicking on the Gradient Swatch thumbnail in the Options bar. Once launched, the editor accomplishes a number of things. Firstly, it shows all active gradient presets. You can select swatches, duplicate, rename or even delete them from here. The editor is also the place to go if you want to edit any gradient swatch or create a new one. You get complete control over colours, opacity and even the smoothness of the gradient. Lastly, the Gradient editor lets you manage your swatch libraries. Photoshop comes packed with several gradient swatch libraries that can be added to the default swatches or used to replace them. Custom libraries can also be loaded up or saved from the editor.

Gradient Map function

Controlling colours with gradients

The Gradient Map function is a handy image adjustment tool. It can be accessed by going to the Image>Adjustments>Gradient Map menu, or else can be applied as an adjustment layer from the Layers palette (see Adjustment Layers). Either way, it recolours your image according to that of the chosen gradient. So if you were to choose a red-yellow gradient, your image would be recoloured in shades from red (darker colours) to yellow (lighter colours). You can also select a gradient swatch, turn on Dither and then choose Reverse to swap the start and end colours via the Gradient Map pop-up box.



EXPERIMENT WITH GRADIENTS

Add style and flair to your pictures

You can create a whole range of different effects using the gradient tools – just follow our step-by-step to see how it's done…

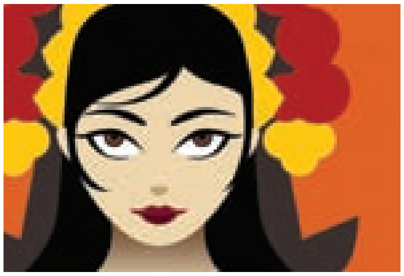
essentials

SKILL LEVEL
Beginner
Intermediate
Expert

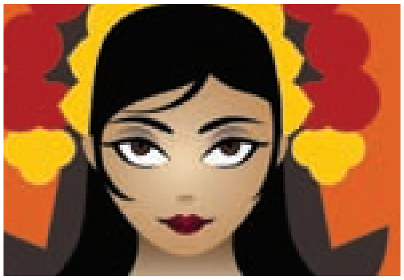
TIME TAKEN
30 minutes

YOUR EXPERT
Charlene Chua

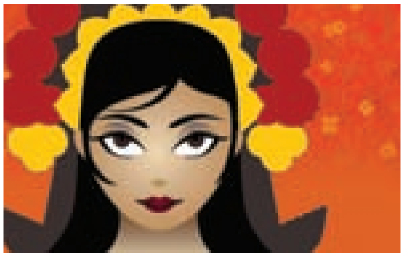
ON THE CD
Original flat art



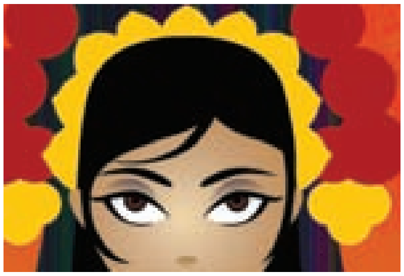
01 **Basic gradients** We'll go through using the gradient tools to dress up the original illustration in Photoshop. Open up START.psd from the CD. Use the Magic Wand (Tolerance: 5) to select the girl's neck. Choose a dark beige for your foreground colour. In the Gradient presets, pick the Foreground-to-Transparent swatch. On a new layer, apply this as a Linear gradient.



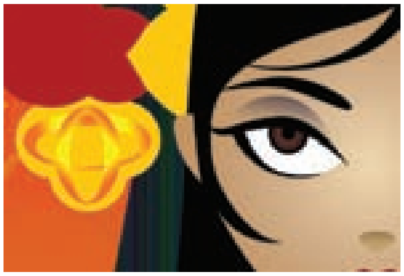
02 **Face makeup** Now select the face and repeat the previous step on a new layer using a Radial gradient. Repeat with the lips, nose and eyes, editing your foreground colour as needed. Use the Eyeshadow path to create her right eye makeup; duplicate and flip this over for the left eye. When you're done, set all your layers with gradients to Multiply.



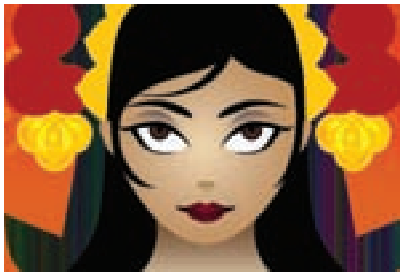
03 **Masking the background** Set your foreground colour to black, then select the original illustration's orange background. Unhide the Texture layer and hit Add Vector Mask. Click on the mask thumbnail in the Layer's palette, then choose the Foreground-to-Transparent gradient swatch. Hold down Shift, then click and drag downwards to create a gradated mask. Change your layer to Soft Light with 70% opacity.



04 **Noise gradients** Select the grey bits of the headdress. Make a new layer, then launch the Gradient editor and click the triangle next to Presets. Load up the Noise Samples library. Select the Greens swatch and turn up the roughness to 100%. Apply this as a Linear gradient to a new layer, and change the layer settings to Overlay at 70% opacity.



05 **Tying the knot** On a new layer, use the Elliptical Marquee to create an oval, then hold down the Alt key (PC) or Option key (Mac) and draw another oval inside. Choose the Orange-Yellow-Orange swatch (hit Reset Gradients in the Gradient editor if you cannot find it), and apply it to the selection as a Diamond gradient. Duplicate the layer, and rotate it 90 degrees clockwise.

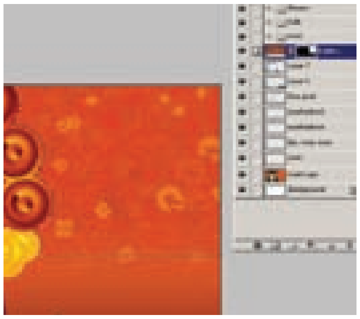


06 **Duplicate and done** Link up the layers and Merge (Layer>Merge Linked). In the middle of the ovals, use the Elliptical Marquee to draw a circle. Use the same gradient swatch on this. Reposition your knot to fit nicely on the left yellow portion, and change the layer to Hard Light. Duplicate your knot and move it to the right yellow portion.

Masking with gradients

Use gradients on masking layers

Gradients can be used with layer masks to create soft-edged effects and a mask with an even gradation. First create a vector mask. Click to select it and apply the gradient. Colours near to black will be opaque; near to white will be transparent. Gradients can be added to existing masks, but to avoid overriding the original, use a foreground-to-transparent gradient. Click the layer mask, hold Shift and apply.



Tip

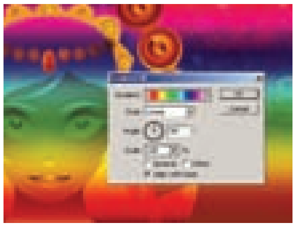
Constraining gradients

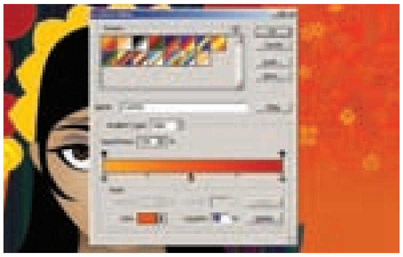
To constrain gradient fills, hold down Shift when dragging; you'll only be able to drag at 45, 90 and 135 degree angles.

Adjustment layers

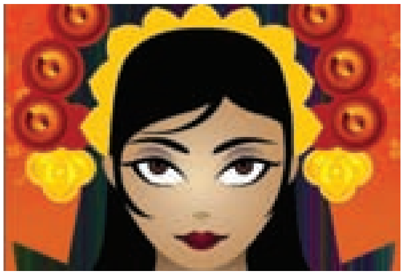
Editable and reusable gradient effects

The Adjustment Layer options allow you two gradient-based effects. 'Gradient' creates a new layer with the chosen Gradient Fill. 'Gradient Map' creates a layer that applies the Gradient Map function to all layers beneath it. The benefit of using either one is that all adjustment layers are editable, meaning that if you don't like what you see, you can double-click a layer to edit it. Adjustment layers are also invaluable when you have more than one image needing a similar effect applied. You can simply drag and drop adjustment layers from one document to another, replicating effects in seconds.

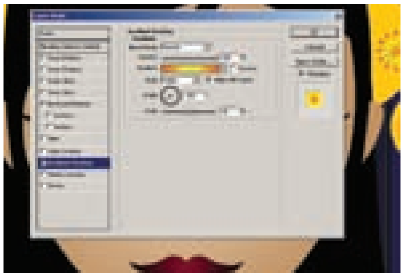




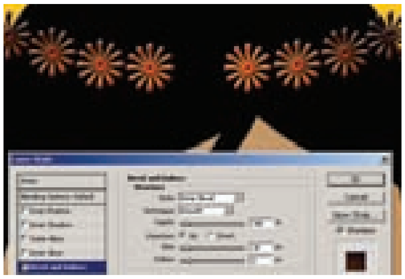
07 **Make a three-colour gradient** Change your foreground colour to yellow, and background to dark red. Launch the Gradient editor and select the Foreground-to-Background swatch. In the colour bar below, hold down the Alt key (PC) or Option (Mac), then click and drag the bottom left square to the middle. Click on your new square and change the colour to orange. Click New to save your custom swatch.



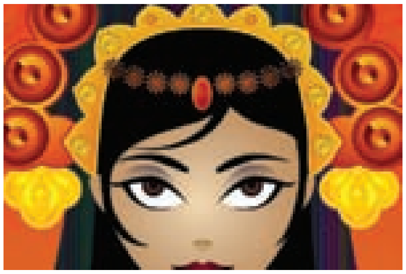
08 **Chrome balls** On a new layer, first use the Elliptical Marquee to create a circle, then a Radial gradient to fill it with your custom swatch. Create another, smaller circle, and repeat the fill with the Angle gradient instead. Create the innermost circle and apply the Angle gradient in the opposite direction. Duplicate your ball five times and reposition them on the headpiece.



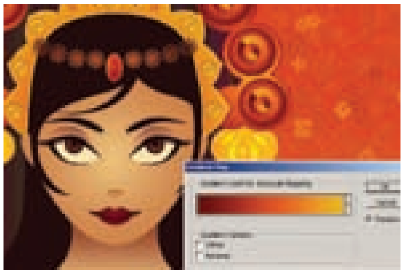
09 **Golden flower** Select the Custom Shape tool. Load the Nature library and use Flower 7 to draw a flower. Add a layer style and choose Gradient Overlay. Pick the Orange-Yellow-Orange gradient, set Style to Radial and Scale to 90%. Select Bevel and Emboss, and choose Inner Bevel. Set its direction to Down and size to 2. Duplicate the flowers for the crown.



10 **Purple flowers** Create the purple flowers with the previous technique. Draw four flowers, then link and merge the layers. Apply a gradient overlay; choose the Violet-to-Orange swatch and set Blend to Multiply, Angle to -86 degrees. Set Inner Bevel to Up, and set Size to 10, Soften to 2. Duplicate and flip the layer to create the flowers on the left side.



11 **Additional bits** Back on the original illustration, select the red parts of the headdress. Contract the selection by 10 pixels. Using your custom swatch, add a gradient to a layer behind the chrome balls. Do the same for the yellow area, with a different swatch. Use the same techniques to try creating the pendant and the circular bits in the crown.



12 **Gradient map** Make a new Gradient Map adjustment layer. Select your custom swatch for the gradient and hit OK. Reduce the layer's opacity to 37% and move it to the top. Complete the picture by selecting the orange bits in the original illustration again and adding a brown Foreground-to-Transparent gradient on a new layer. Move the layer just below the gradient map.

Tip

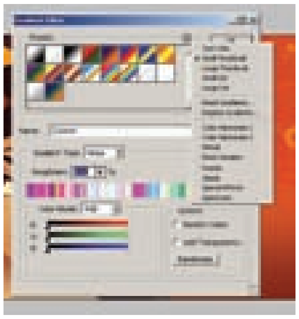
Beware of banding!

Gradients that are too severe suffer from an uneven blending effect called 'banding'. When this is unavoidable, you can reduce the amount of banding by checking the Dither box in the Options bar.

Noise gradients

Special effects with noise gradients

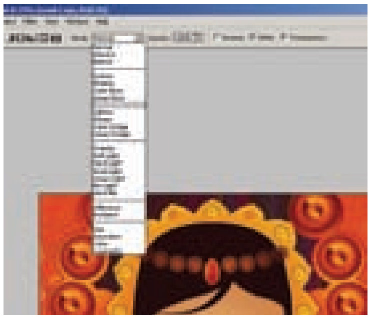
Generally, gradients produce smooth, even blends of colour. However, there's another kind of gradient that can be created, which at first glance seems to contradict this. Apart from the specified colours, noise gradient swatches contain randomly distributed colours as thin vertical bars. The result is a psychedelic colour mix that can be used to create various special effects. You can create noise gradients by choosing Noise as the Gradient Type in the Gradient editor. Alternative, load the Noise Samples library for ready-made swatches.



Other gradient options

Everything else in the Options bar

Picking the Gradient tool will load up all gradient-related options in the Options bar. Apart from choosing your fills, swatches and launching the Gradient editor, the Options bar lets you select a blending mode. You can also reduce the overall opacity of the gradient when it gets applied. Both options come in handy if you wish to conserve on layers, but if you don't like the effect, you have to undo it and reapply the gradient. The Options bar also sports three checkboxes. 'Reverse' switches the start and end colours of your gradient swatch; 'Dither' adds a fine grain to the gradient and helps reduce banding; 'Transparency' allows gradients with opacity settings of less than 100% to display the appropriate transparency. Uncheck this box if you wish your gradients to be fully opaque.

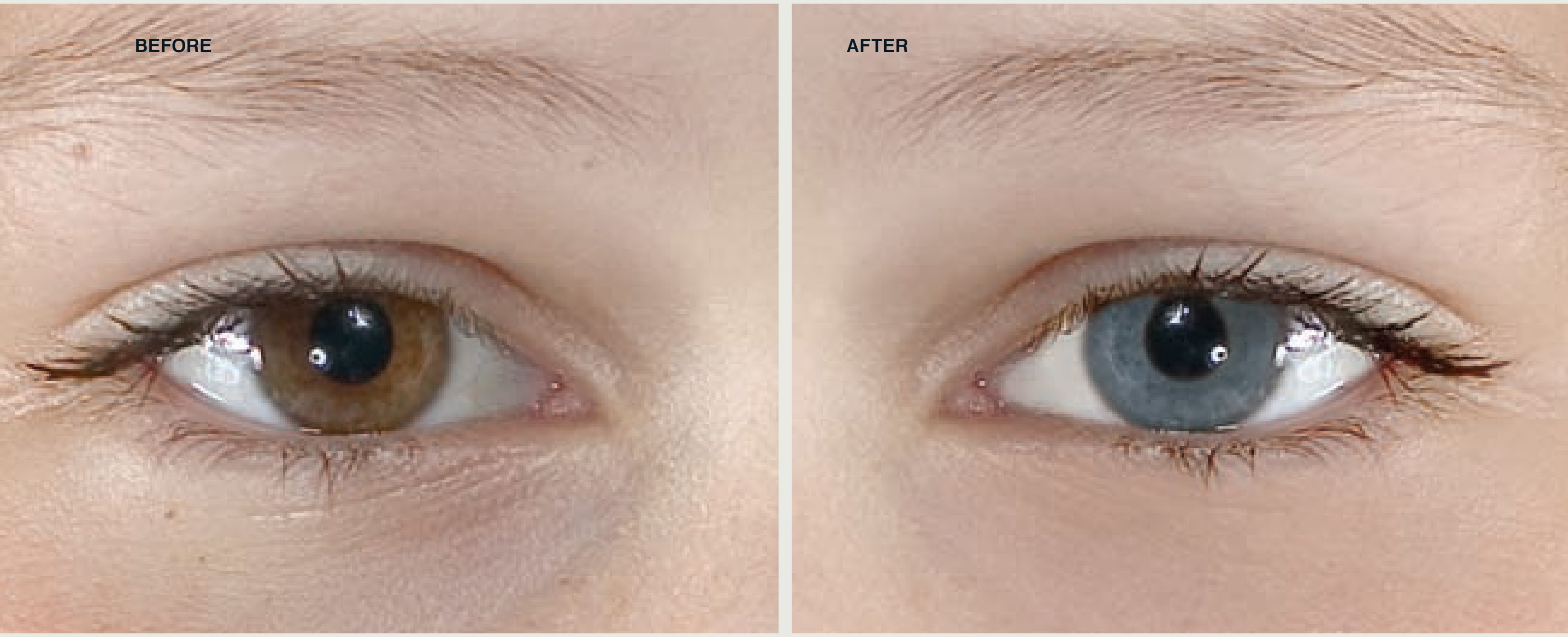


KEY SKILLS COVERED
What you'll learn

- ADJUSTMENT LAYERS
- CHANGING EYE COLOUR
- REMOVING BLEMISHES
- WORKING WITH LEVELS AND CURVES

Accentuate your subject's eyes

The eyes deserve some careful retouch work. They're the windows to your portrait and can make or break an image!



essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 20 minutes

YOUR EXPERT
Matthew Smith

ON THE CD
starter eye image

Whenever we meet or greet an individual, the first thing we look at is his or her eyes This is a primitive instinct, and one that none of us can shake. The same habit is extended to portraits – show anyone a picture portrait, photo or otherwise, and the first thing they'll be drawn to is the eyes. Only then will they glance round the rest of the portrait, taking in other aspects of the person such as clothes, hair, teeth and the background to the shot.

It's for this reason that it's important to make the most of the eyes in our portraits, because although the surrounding area is of course also important, that initial glance will produce the sort of subconscious judgement that will make the viewer feel warm or cool towards your image. Present them with open, sparkling, colourful eyes, and they're more likely to appreciate the portrait as a whole. That's not to say that fantastic eyes can make up for an otherwise poorly composed, badly retouched image, but it certainly gives you a head start and can help a good-looking image be perceived as a great-looking one.

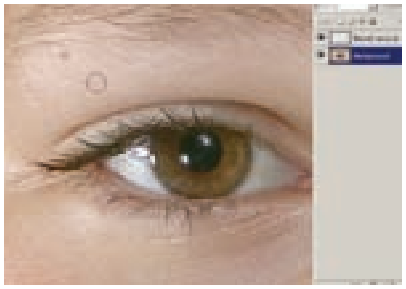
The technique we've got for you here is an altogether thorough one, and covers pretty much every single aspect of the eye, paying attention to each individually, and giving each its own adjustment layer so the effects can be knocked back individually at a later stage with layer opacity if necessary.

If you're not used to using adjustment layers, don't panic. It's little different from applying adjustments such as curves in the usual way. You just click the half-black, half-white circle at the bottom of the Layers palette and select your adjustment. You'll get a new layer that affects layers with image info below (not other adjustment layers). Every layer comes with its own layer mask, which is the white rectangle to the right of the main adjustment icon, and you simply click it to select it. By double-clicking the layer icon itself, you can get back into the adjustment dialog and alter your adjustments. Genius.

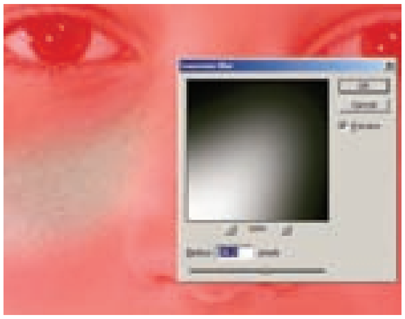
WORKS WITH | PHOTOSHOP 7.0 AND ABOVE

THE GENERAL CLEAN-UP

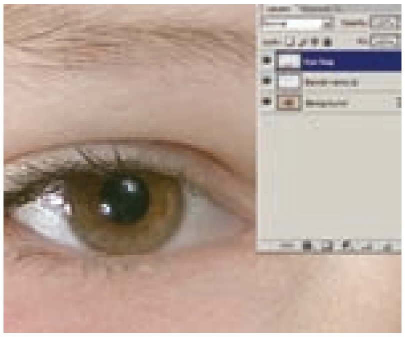
Tidy up around the edges



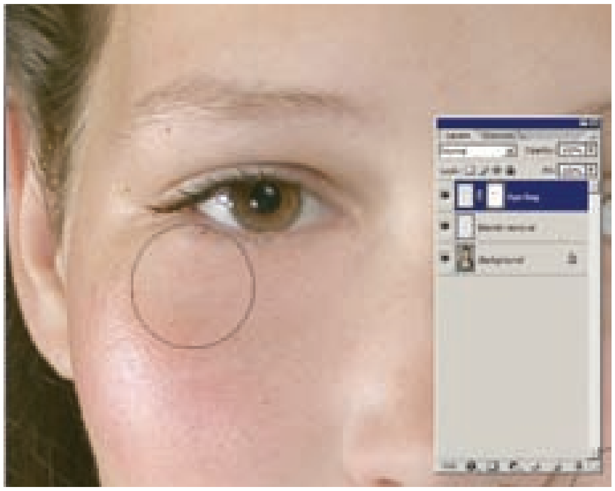
01 **Spotting out blemishes** We'll start with a little clean-up around the eyes to spot any small spots or freckles. The Spot Healing brush is the best choice for this unless you're close to any drastic changes in lightness or colour information, in which case use the Clone Stamp. Use both on a new layer with the Sample All Layers box checked in the Tool Options bar.



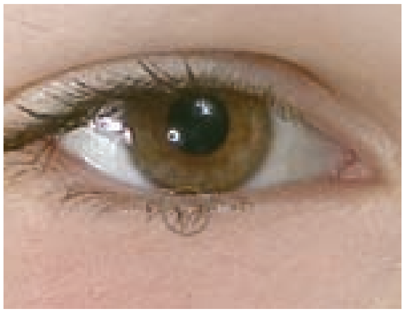
02 **Selecting wrinkle-free skin** Next, we want to remove the eye bags and wrinkles. They're too close to the eye to use Healing brushes, so we're going to make a Polygonal Lasso (L) selection around a clean area of skin underneath the eye. Press Q to enter Quick Mask mode and use Gaussian Blur to feather this selection quite strongly.



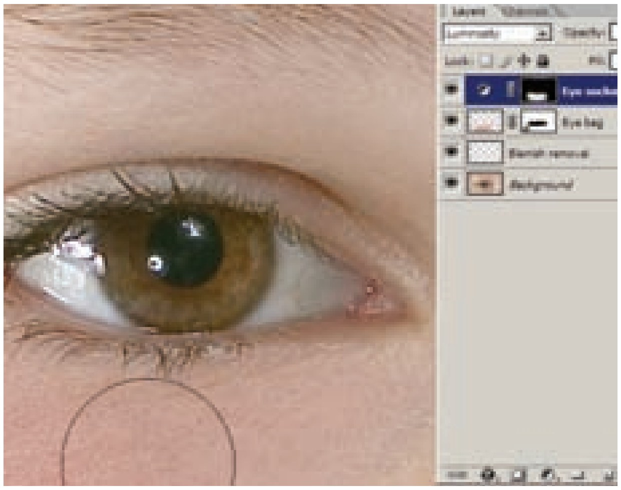
03 **Floating and moving** Press Q to get back to Normal mode and then Ctrl/Apple+J to float the selection to a new layer. Next, hit V to access the Move tool, and click and drag the feathered patch of skin over the eye bag, lining up the centres.



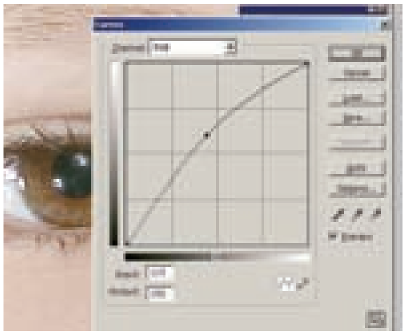
04 **Blending new info** Click the Add Layer Mask icon at the bottom of the Layers palette, then take a large black brush at 0% hardness and use the very outer reach of the brush to remove any excess information from the bottom and sides so it blends nicely with the information below.



05 **Painting the eye back in** Now take a smaller, harder black brush, and paint any information out that has strayed into the eye itself. It's important that the new information blends well, so if it doesn't, try setting the layer blending mode to Luminosity, and/or dropping the layer opacity a little bit.



06 **Producing an eye-socket** Darkening the area a little can help show a natural eye socket. Use a Levels adjustment layer set to Luminosity mode, and move the slider slightly right to darken. Now select the mask and use Ctrl/Apple+I to invert it, then paint over the newly clean area to darken it ever so slightly.



07 **Whitening with curves** Now we're going to lighten the whites of the eye a little. We add a Curves adjustment layer, and push up the curve with a single point – it doesn't matter where it's placed. We then select the Layer Mask and use Ctrl/Apple+I to invert it.

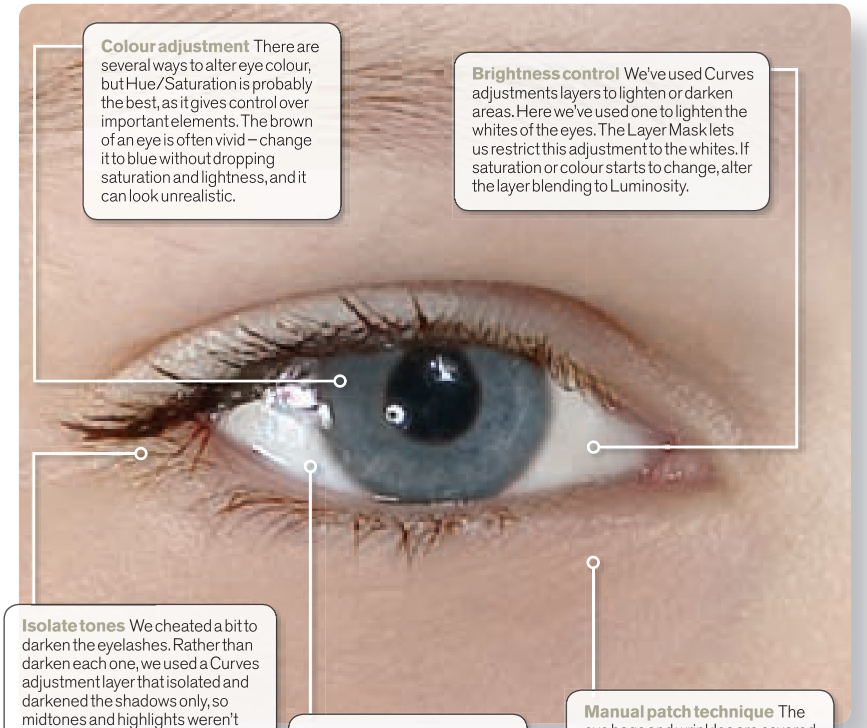
Tip

Mesmerising eyes

If you're more concerned with impact than maintaining realism, try increasing the Lightness in the Hue/Saturation adjustment instead of decreasing it. You can use this trick whether or not you're changing eye colour. The lighter shade of either brown, blue or green eyes can produce a sort of mesmerising wolf-eye effect. A small number of people actually do have eyes this striking, so it can still look realistic if done subtly.

EYE TECHNIQUES

We've used mostly basics, with a few little nuggets thrown in



Colour adjustment There are several ways to alter eye colour, but Hue/Saturation is probably the best, as it gives control over important elements. The brown of an eye is often vivid – change it to blue without dropping saturation and lightness, and it can look unrealistic.

Brightness control We've used Curves adjustments layers to lighten or darken areas. Here we've used one to lighten the whites of the eyes. The Layer Mask lets us restrict this adjustment to the whites. If saturation or colour starts to change, alter the layer blending to Luminosity.

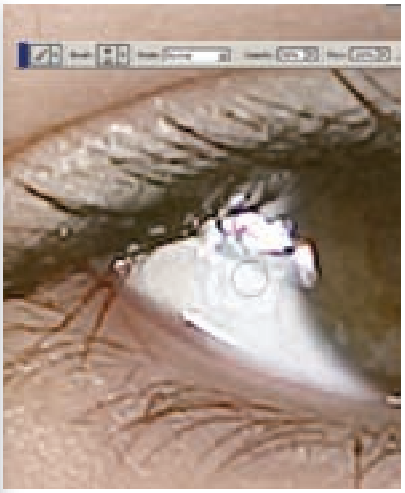
Isolate tones We cheated a bit to darken the eyelashes. Rather than darken each one, we used a Curves adjustment layer that isolated and darkened the shadows only, so midtones and highlights weren't affected. We could paint across with one easy stroke, and only the lashes were darkened.

Fully non-destructive Notice that at no point have we worked on the background layer itself. All our changes were based on adjustments. Even the cloning out of veins in the eye was achieved using a separate layer, and setting the Clone Stamp tool to Sample All Layers.

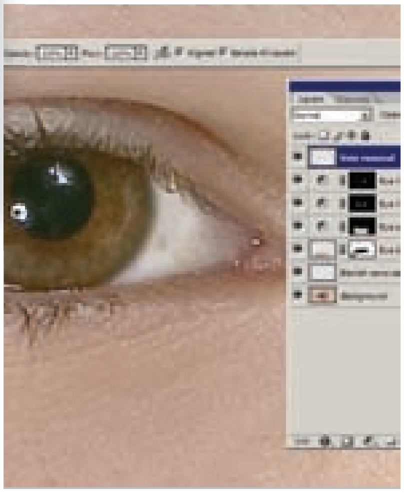
Manual patch technique The eye bags and wrinkles are covered with a piece of skin we've selected from below the eye, feathered and moved upwards. We've then darkened it a little and dropped its opacity for a more realistic blend. Because of the proximity of the eye itself, the Healing tools are not a sensible option.

IT'S ALL WHITE

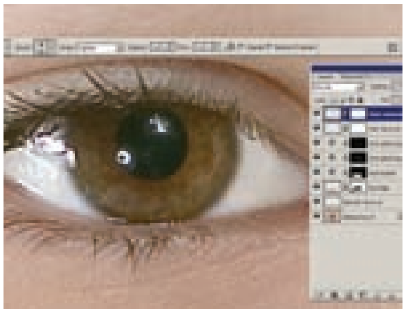
Gleaming eyeballs are a moment away



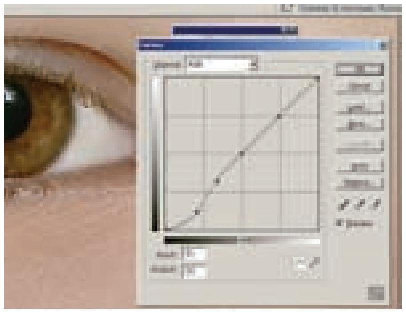
08 Painting in the curve We then zoom in with Ctrl/Apple and+ and use a white brush set to 90% hardness and 100% opacity on the Layer Mask to paint the brightness increase into the whites of the eye only. If the inner white is a bit darker, add another Curves layer and boost this a little separately.



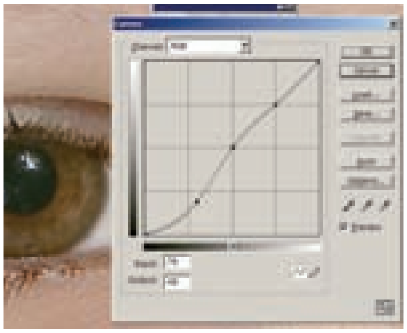
09 Cloning out the veins Now we want to remove the evidence of any veins in the eye. Add a new layer and take the Clone Stamp tool (S) set to Lighten mode and Sample All Layers. Sample carefully and regularly with Alt/Option either side of the veins to ensure that no pattern is replicated, and click to remove the veins.



10 Brushing out the veins If the veins are very prominent and there's not enough of a clean area to clone from, we can use the Brush tool instead on the same newly created layer. We set the Brush tool to Lighten and about 30% opacity, then sample a clean area of colour with Alt/Option and brush carefully over the veins.



11 Clever curves for eyelashes Now we want to give a little more prominence to the eyelashes. We add another Curves adjustment layer, and fix points at the highlight and midtones so they don't move. We drop the shadows point and watch carefully to see if the skin around the eyelashes is affected.

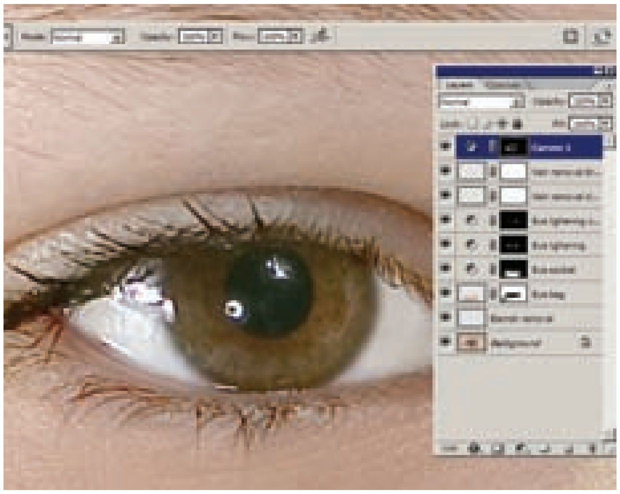


12 Tweaking our clever curves If the skin is darkened as well as the eyelashes, we need to divide the shadow area into two with another point, moving our new point upwards a little and manipulating our lower point to ensure the eyelashes are still darkened.

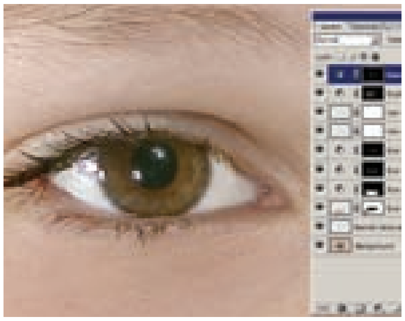
NEXT ISSUE | TAKE A TRIP TO A DIGITAL BEAUTY PARLOUR AND ADD MAKE-UP TO PHOTOS

THE BIG FINISH

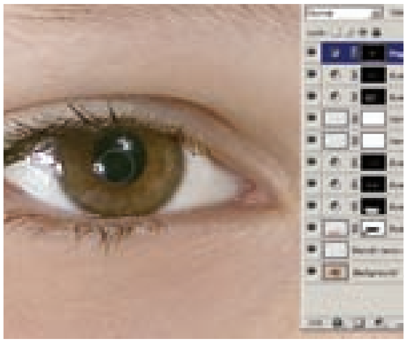
Making the eyes sparkle



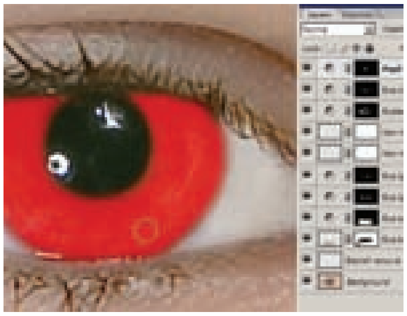
13 Accentuate the eyelashes Now select the Layer Mask and use Ctrl /Apple+I to invert it. Take a white brush at around 60% hardness and 100% opacity, and brush over the eyelashes at the top and bottom of the eye. The skin below should remain unaffected.



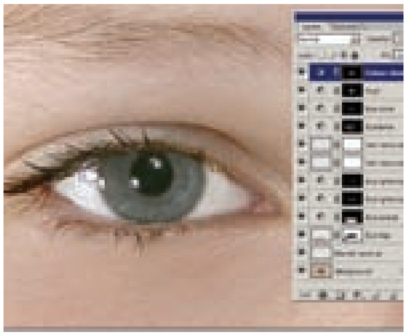
14 Boosting eye impact Now we'll use a further Curves adjustment layer with a very subtle amount of darkening, with a similar setup so only shadows are affected. Invert the Layer Mask again and this time use a white brush at 70% hardness to paint over the thin circle line that separates the iris from the white of the eye.



15 The pupil and the catchlights A further Curves adjustment layer is now used to darken the pupil only, and lighten any catchlights in the eyes. A simple S curve is sufficient. Again, we select the Layer Mask, invert it with Ctrl/Apple+I, and paint the effect in with a white brush.



16 A mask for colour change Finally, we're going to change the eye colour. We start by painting a selection of the iris in Quick Mask mode (so the rest isn't affected and we can concentrate on the eye) then press Q again, invert it with Shift+Ctrl/Apple+I, and add a Hue/Sat layer which comes with a mask based on the selection.



17 And now from brown to blue We alter the Hue slider until we reach the desired hue, then use a mix of Lightness and Saturation to achieve the colour we're looking for. Brown to blue involves a slight Lightness drop and quite a heavy Saturation drop to achieve a realistic effect.

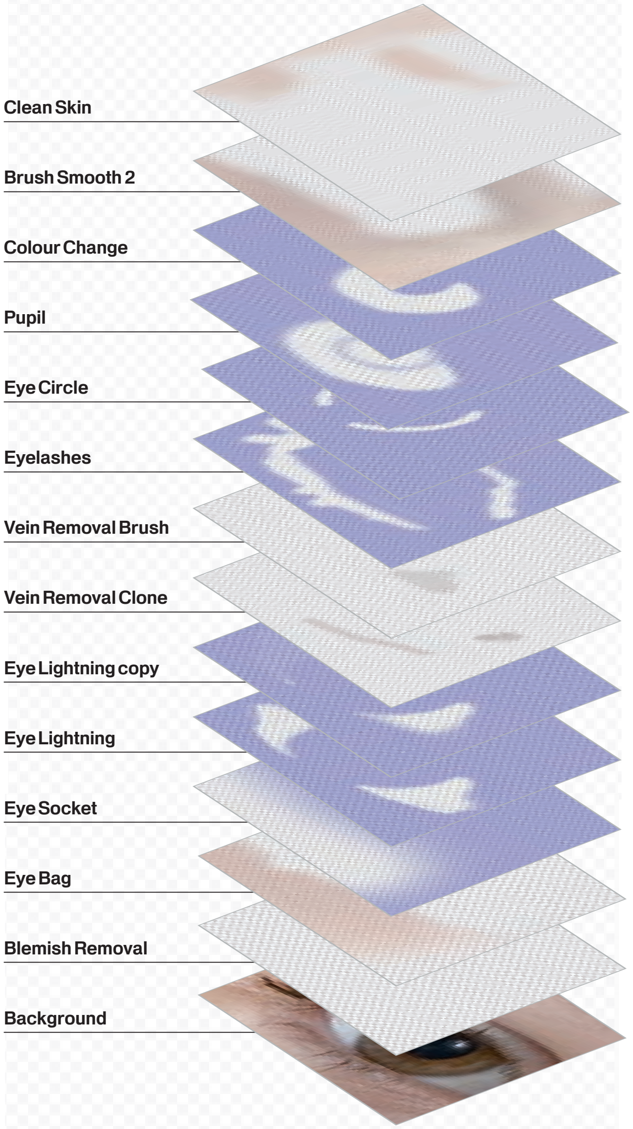
Expert tip

The whole picture

Pay lots of attention to the contrast of surrounding information. If you have quite a flat-looking image with fairly low contrast, then an eye with bright whites, dark pupils and dark eyelashes is definitely going to stand out – but a little too much. It's just not going to look real. Either knock the effects back with the Layer Opacity function, or adjust the contrast of the rest of the image to suit.

Eye on the prize

How your layers should look



essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
2-3 hours

YOUR EXPERT
Hannah Gal

ON THE CD
Flower and `
fabric files

KEY SKILLS COVERED
What you'll learn

- PHOTO COMPOSITION
- WARP OBJECTS
- USE FILTERS
- CREATE CRACKLE GLAZE

Pre-Raphaelite masterpiece

The immensely popular Pre-Raphaelites revered the purity and honesty of early Renaissance paintings. Their efforts to re-create the era's spirit resulted in some romantic images

The Pre-Raphaelites were a group of English poets, critics and painters, founded by John Everett Millais, Dante Gabriel Rossetti and William Holman Hunt.

The Pre-Raphaelite Brotherhood was actually founded in John Millais' parents' house on Gower Street, London in 1848. Prominent names who later became part of the Brotherhood include William Michael Rossetti, Thomas Woolner, James Collinson and Frederic George Stephens.

The Brotherhood believed that paintings should be based on direct observation of nature. Millais' famous *Ophelia*, for example, required four months of outdoor painting to perfect the true-to-life water plants in the background.

The artists in the group depicted simple subjects, usually with a serious theme. The intention was to reform the art world by adopting the classical poses and elegant compositions of the pre-Raphael era. Hence the name 'Pre-Raphaelite'.

They wanted to return to the abundant detail, intense colours and complex compositions of the late Middle Ages and early Renaissance Italian and Flemish art.

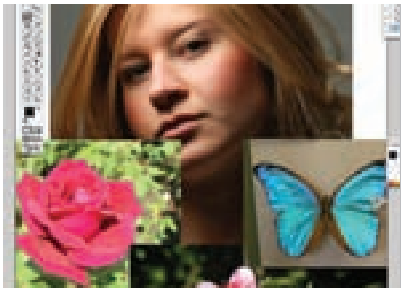
The subjects the artists chose were heavily inspired by admired artists and writers including poetry – Shakespeare, Dante – and contemporary poets such as Robert Browning and Alfred Lord Tennyson.

Our mission here is to re-create the beauty so admired by the Pre-Raphaelites by transforming a photograph into a posed painting. We will place several elements in a composite, and treat them to look painterly and as if oil-painted on canvas.

Because paintings from this period are subject to age damage, we'll add authenticity by re-creating cracks over the young girl's face. We will be using Photoshop's Free Transform tool, Warp, effects like Paint Daub and Watercolour, as well as applying paint to canvas with a range of brushes.

LET THE FUN COMMENCE!

First comes the pictures

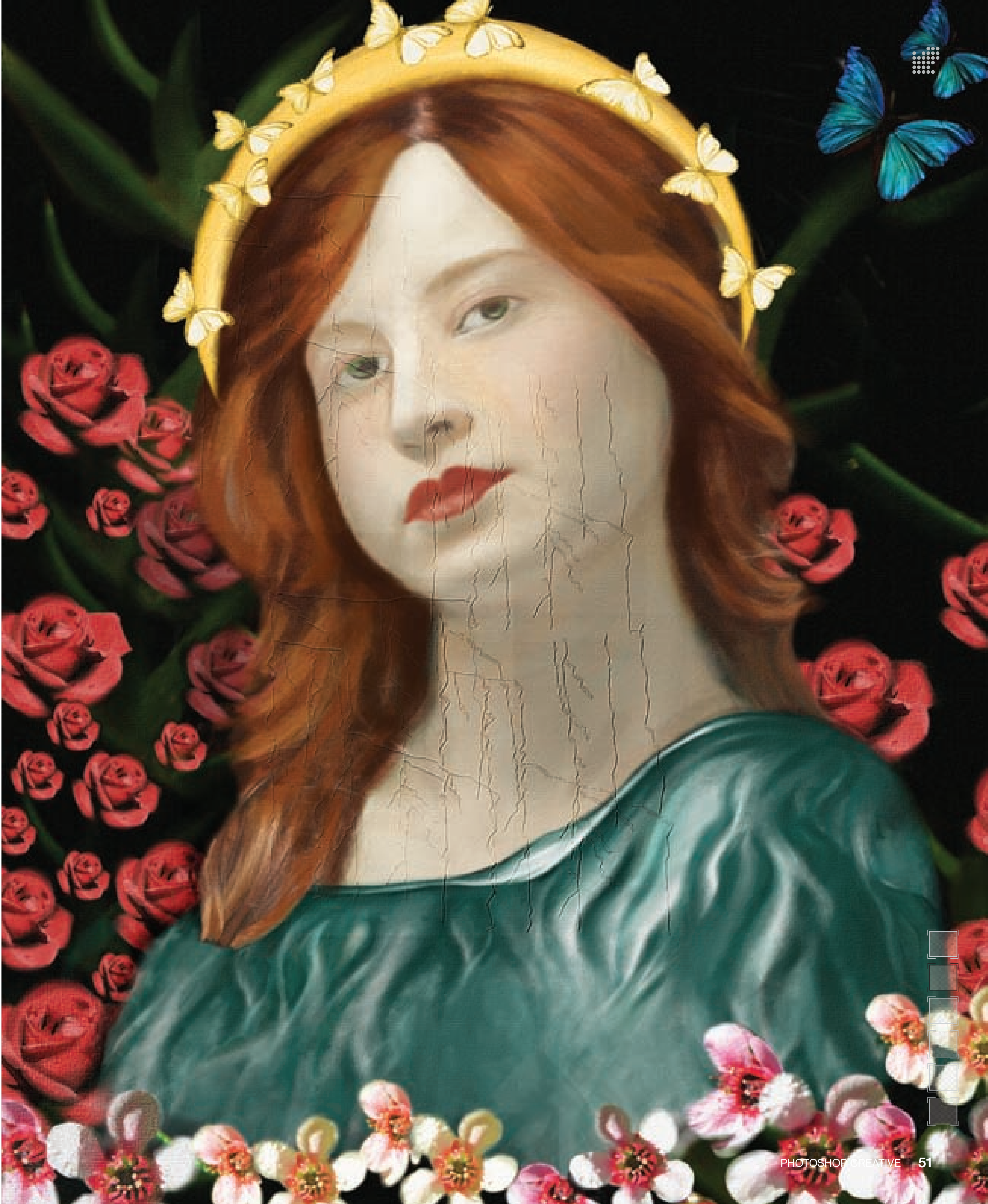


01 **Place elements** Create a new file that's 280mm high and 230mm wide. Open the rose, butterfly and pink flower pictures from the disc and place as individual layers in your document. To get the lady, go to **www.sxc.hu** and search for image **507605**. Place elements loosely on your canvas. Their place and size will change dramatically throughout the creation process.

02 **Select and clear** Use the Magic Wand, Lasso, or a combination of both, to select the different elements. Once you've made a selection around an item, set a low Feather level. Go to Select>Inverse and cut. This will leave the items free of their background and give a better idea of their place within the composite.

03 **Add a layer mask** There are many ways of making a selection in Photoshop. Some selections however, need perfecting. Make sure you take advantage of Tolerance levels when using the Magic Wand and zoom in when opting for the Lasso. An easy way to clean up loosely selected edges is to go to Layers>Add Layer Mask>Reveal All. Apply any paintbrush around the edges of your selection, which should disappear.

WORKS WITH | PHOTOSHOP CS AND ABOVE



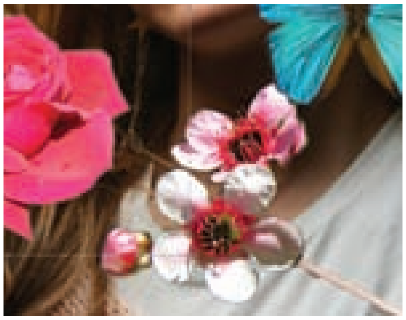
Tool School

Religious glow

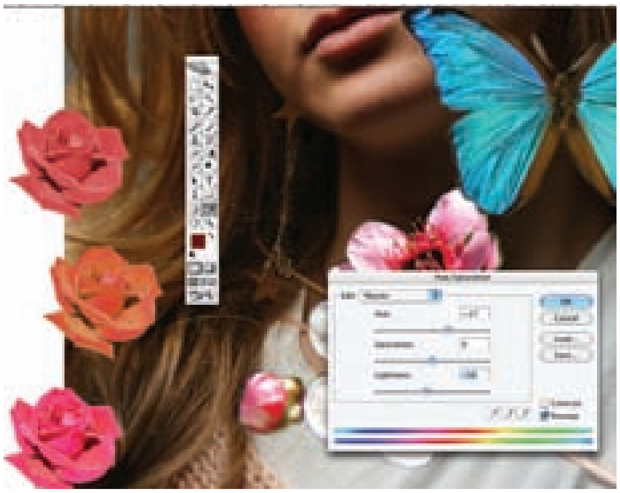
The Pre-Raphaelites were inspired by religious imagery. For a magnificent glow that verges on the religious, select the Crown layer, double-click it to open Layer Styles. Select Outer Glow and choose a wide spread and large size for great impact. Experiment with Technique settings and blend modes.

SETTLE INTO PLACE

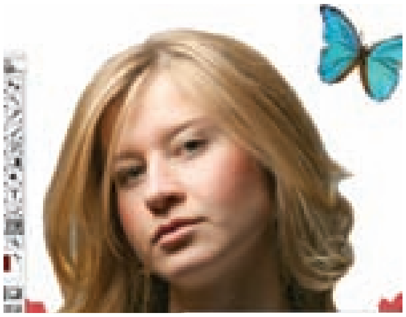
Add appropriate colours



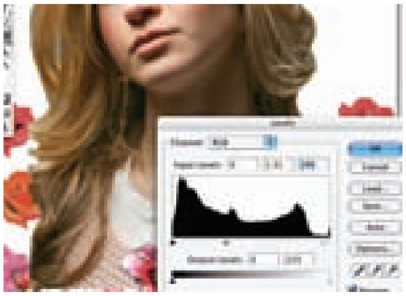
04 Free Transform Go to Edit>Free Transform and adjust the size and direction of the different elements. Also, take advantage of the Transform options (Edit>Transform). This is still a temporary arrangement, as the exact size and location of the elements will be determined at a later stage.



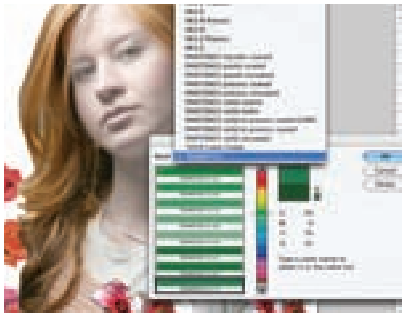
05 Hue and Saturation Copy and paste the rose image as well as the other flower image several times. Select one of the rose layers and go to Image>Adjustments>Hue/Saturation and adjust the rose. The colour needs to be less saturated and warmer in tone. Apply Hue and Saturation to all other flowers that you have created.



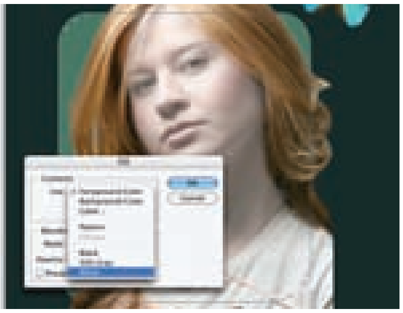
06 Background and levels Select the image of the girl and apply a Feather level of 10-12. Go to Select>Inverse and inverse your selection. Now cut the selected area. If your preset background colour was white, a white background will be revealed. If not, fill the selected area with 100% white.



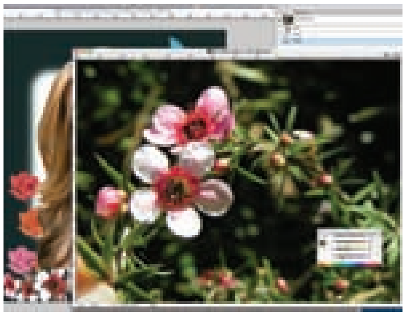
07 Levels Inverse back to select the girl and open Levels. Use the middle slider to brighten up the tones of the face. The brightness level of the face will change as you work. Brightening the face at this stage will adhere to Pre-Raphaelite style, and help determine the overall level of all other elements. It is much wiser to use Levels for this purpose and not the Brightness/Contrast option.



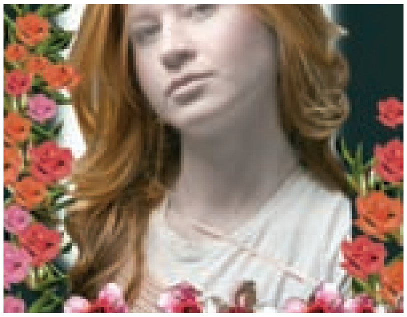
08 Background colour Click on your foreground colour at the bottom of the toolbar to open the Color Picker. Hit Color Libraries to open a multitude of shade options. We selected Trumatch and after clicking the green area, moved the arrows up and down to get a precise selection. Fill the white background with a dark green.



09 Optional window Many Pre-Raphaelite creations used a square shape filled with light, placed just behind the subject's face. This adds great drama and glow to the painting. To create this, use a Marquee selection tool, apply a Feather level of 100-120 and go to Edit>Fill. Choose 100% white, in Normal mode and see the light shine.



10 Splash of green Open the pink flower image again and select the green leaves on the bottom left. Set a Feather level of 6, and then copy and paste as a separate layer into the main document. You might choose to use the Clone tool or a brush loaded with sampled leaf green, to correct any stray selections.



11 More leaves Now copy the Leaves layer many times to spread around the roses and green background. These will be bigger and darker later on, but need to be in place at this stage for correct assessment of composition and colour balance. The window is still in place here, but will later be kept as an inactive layer.

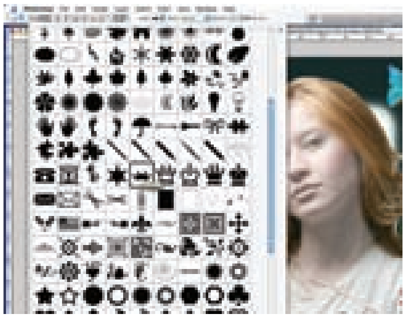
Tool School

Merge

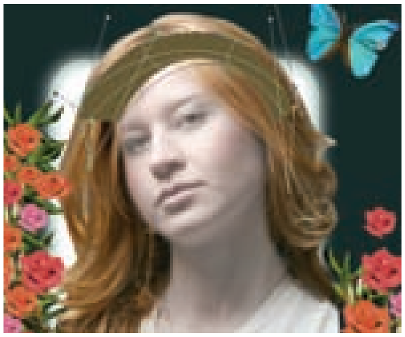
In this image there are copied elements which are separate layers, such as flowers and green leaves. There are times when you wish to apply a certain effect to a group of layers. Selecting each one and applying an effect individually will take forever. In the Layers palette, make sure the layers you wish to change are visible and choose Merge Visible. Any change you apply now will apply to all.

ADDING MORE ELEMENTS

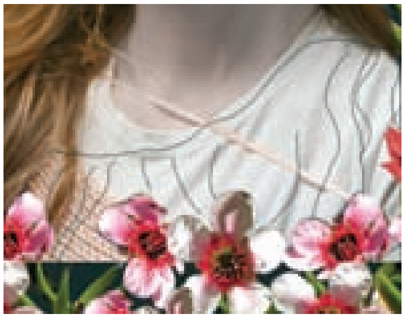
Build up the scene



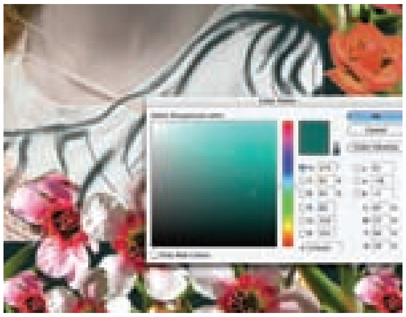
12 Crown 1 In your toolbar click on the Shape icon and select the Custom Shape tool. In the Options bar, click on Shape to open the full list of shapes. Click the little triangle on the top right and choose the large thumbnail and All options. Back on the Shapes palette, scroll down to reveal and select the first crown shape.



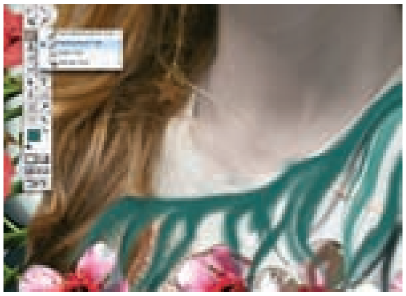
13 Crown 2 Drag the shape along the top of the girl's head until it looks the right size. Use a selection tool or Eraser to remove the top part of the crown. Go to Edit>Transform>Warp. Pull and move handles along to create a lovely 'U' shape. Fill with a golden yellow colour.



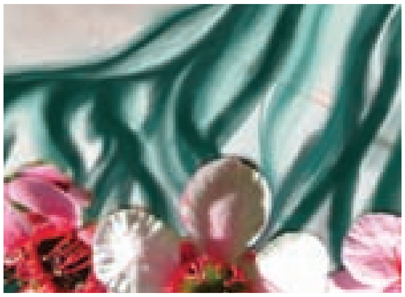
14 Fabric 1 Select the layer with the girl and choose the Pencil or a small brush tool. Draw lines of loose fabric over the girl's shirt. This is your rough guide to where the fabric will be and its overall shape. It can be highly detailed with many folds, or simple. If you feel the painting task ahead is too demanding, load the Fabric layer from the disc.



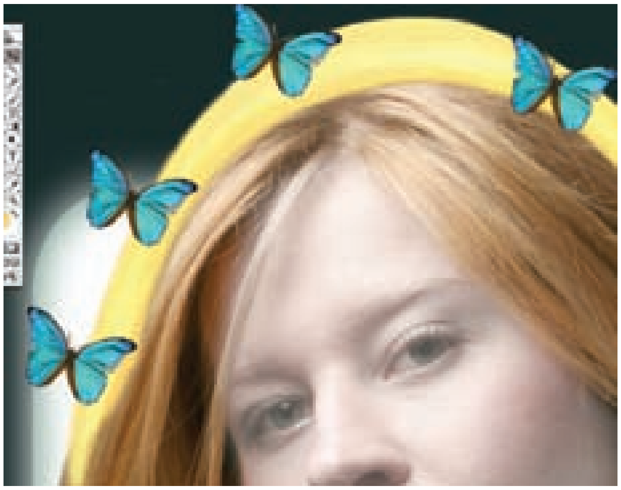
15 Fabric 2 Choose a wider brush. Set it to a low opacity and slowly start building the layers of fabric. Apply light green to begin, then move on to darker shades. Use the Color Picker to adjust colour shade and change opacity as you progress. Remember to work at a low opacity for greater control.



16 Remove more clothes If you chose not to use the ready-made Fabric layer, you will now have some of the fabric strokes in place. Choose the Girl layer, and in your toolbar select the Healing Brush tool. This clever tool is different from the Cloner as it takes into account all attributes of the area being copied. Start cloning the skin carefully to get rid of all the white shirt.

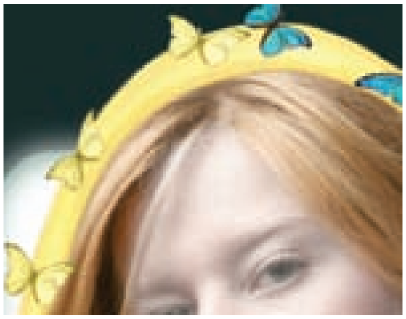


17 Fabric 3 Now the distracting white shirt has been removed, continue building up layers of the fabric. Pre-Raphaelites preferred flowing, rich fabric. This takes time and many strokes to achieve. Remember to concentrate on lighter and mid-range tones first before moving on to the committing darker shades. The darkest, nearly black folds should be the last to be applied.



18 Back to the crown

Copy the butterfly photo and reduce its size considerably. Place it on the crown to correctly assess size. Copy the small butterfly and place copies as separate layers all around the crown. Use the Free Transform tool to rotate, changing the angle and perspective.



19 Golden wings Set the yellowy golden crown shade as your foreground colour. Load a selection of the first butterfly and go to Edit>Fill and set the Mode to Color at 100% Opacity. Apply this to all butterfly layers on the crown. Once the new colour is in place, adjust the butterflies' rotation and place on the crown.

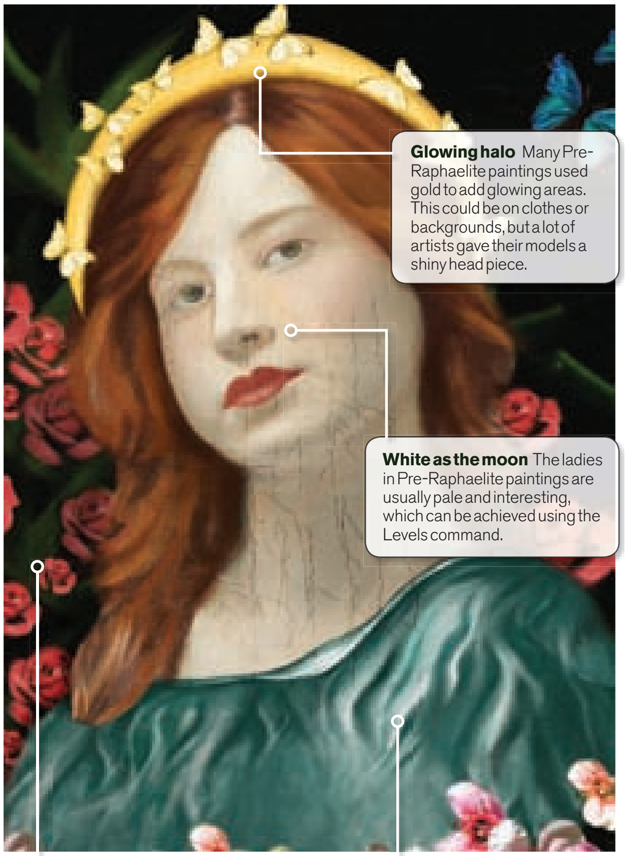
Tool School

Don't forget the texture

No oil painting is complete without canvas texture. There are several ways to apply texture to an image. We used Texturizer, but for a greater choice of options go to Filter > Underpainting and experiment with the settings including Scaling and Relief for the desired texture.

Pre-Raphaelite pointers

Emulate a classic style



Glowing halo Many Pre-Raphaelite paintings used gold to add glowing areas. This could be on clothes or backgrounds, but a lot of artists gave their models a shiny head piece.

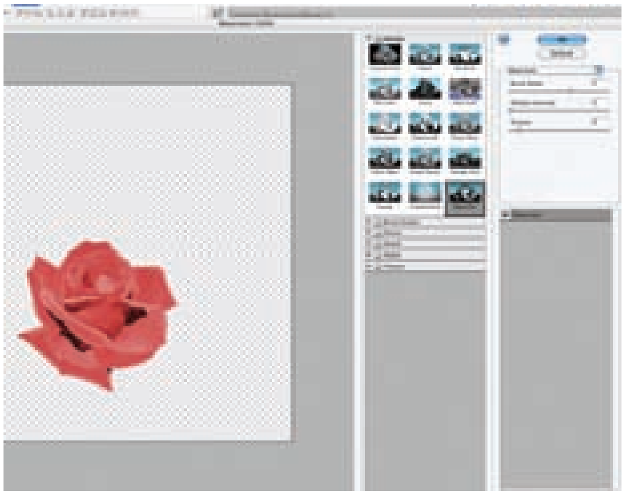
White as the moon The ladies in Pre-Raphaelite paintings are usually pale and interesting, which can be achieved using the Levels command.

Floral abundance Look at any Pre-Raphaelite painting and you will no doubt find all sorts of flowers and fruits. They loved adding natural objects such as these – and so you should too!

Light fantastic Adding a strong light source is another Pre-Raphaelite trait, helping to illuminate your subject and give an almost mystical glow to it.

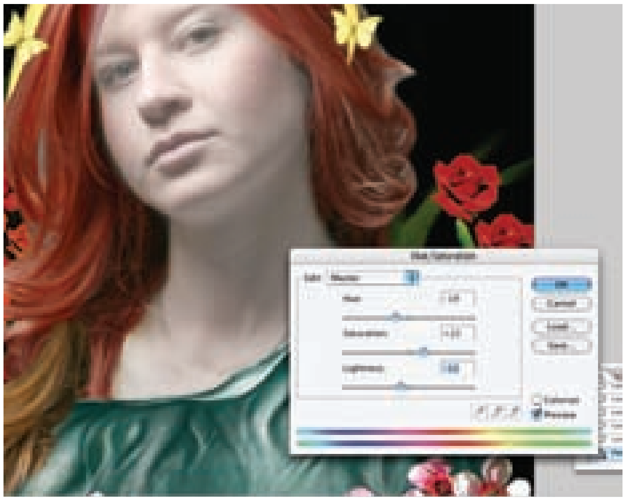
PAINTING ELEMENTS

Bringing the painting to life



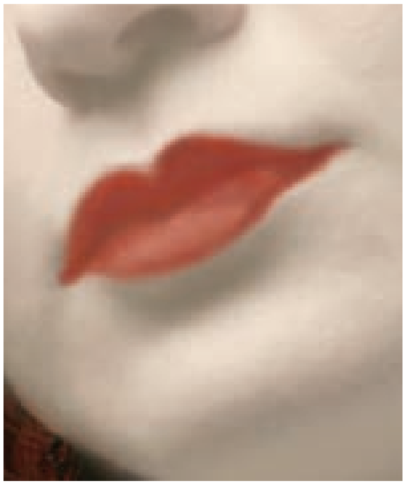
20 Filter action

Select one of the rose images and go to Filter>Artistic>Paint Daubs. Set Brush Size to 7, Sharpness to 3 and Brush Type to Simple. To give a more painterly look, go to Filter>Artistic>Watercolour and apply to the 'paint daubed' image. Set Brush Detail to 9, Shadow Intensity to 0 and Texture to 1. Apply both effects to all flowers.



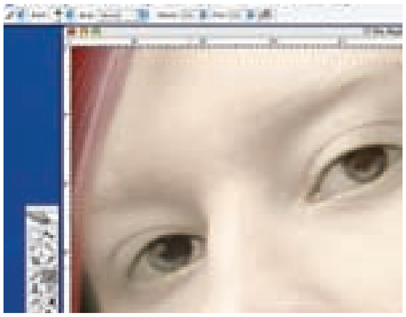
21 Plants, crown and hair

Select one of the green leaves and increase its size. Make sure the layer is placed under the flowers. Darken by sliding the Level's Midtone slider drastically. Place one green leaf to the right of the girl's face and several behind flowers to the left and below. Open up Hue/Saturation, select the hair and adjust the sliders to get a red tone.



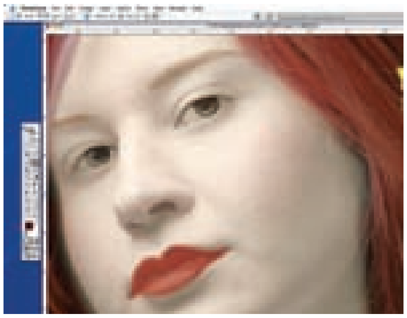
22 Lips

Create a new layer and name it 'Lips'. Choose a luscious red shade and pick the Dry Brush Tip Light Flow brush from the Basic Brushes set. Using a low opacity, apply strokes gradually, following the lines of the lips underneath. Build up colour, increasing opacity as you progress. Choose a paler shade and at a very low opacity, apply to lower lips for some depth. You can also use a low opacity Eraser for this purpose.



23 Face features 1

Create a new layer for the eyes. Pick the Oil Pastel Large brush and repeat the process of the slow build-up of colour as for the lips. Work slowly and follow the lines of the photo underneath. Start with low opacity black and build up. Alternatively, select the eyes in the photograph and apply painterly Paint Daubs.

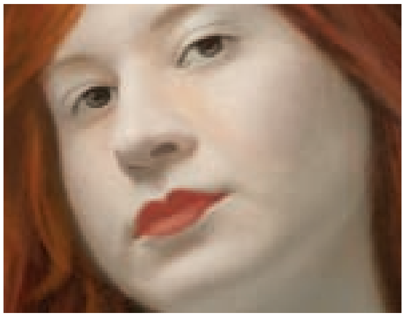


24 Face features 2

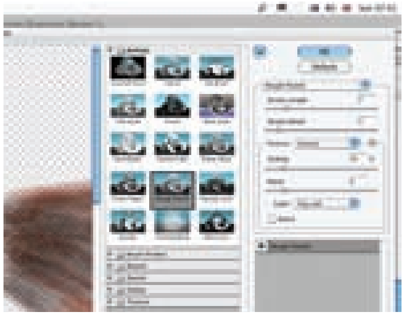
Continue building up colour on eyes and add a shade of green or blue. Choose a dark shade of the hair and apply colour, with a brush, to the eyebrows and nostrils. These features of the face will require several layers and slow build-up, but you can always opt for the Filter>Effect shortcut.

FACE PAINT

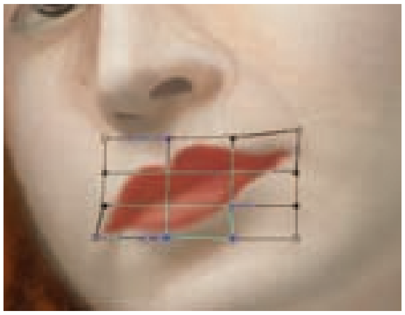
Work your way in



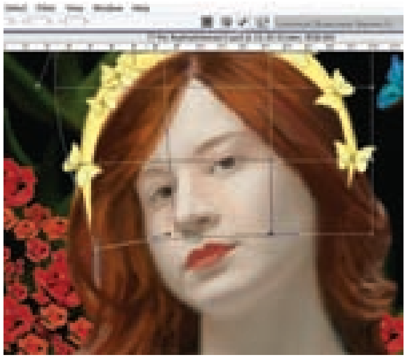
25 **Face painting** It's time to apply paint to the face. Sample yellow/pink skin colour of the photo or use the Color Picker. Keep with the Oil Pastel Large brush at low opacity and apply colour to the forehead, cheeks and chin; move to darker tones preferably by building up layers and not selecting a darker tone. Zoom in and take your time.



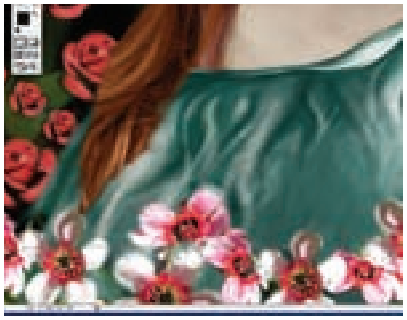
27 **Rough Pastels** Still with the Oil brush, sample a light hair tone and start painting as before. When happy, sample a midtone and then finally the darkest tones. Use smooth brush strokes to add subtle contrast to the painting. Go to Filter>Artistic>Rough Pastels and apply the settings as above.



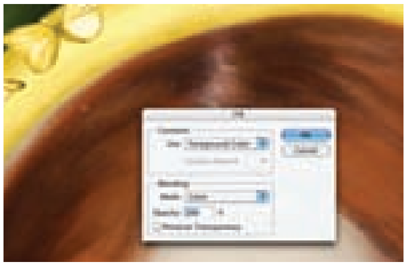
29 **Smaller features** Select the shape of the nose and go to Edit>Transform>Warp to slightly reduce its size. Sample the lightest shade on the nose bridge and with a small brush, straighten the nose. This will leave 'gaps' of colour. Select the lips and use the Warp tool to slightly raise the edges of the mouth.



26 **Bigger eyes** Select the Eyes layer and go to Edit>Transform>Warp. Very slowly, pull the corners outwards to increase the size of the eyes. Don't worry about going too far – you can always start again.



28 **Dark background** In the Fabric layer, make a rectangle selection at the bottom. Set a Feather level of 120 and cut. This will give a soft transition from the dark background colour to the fabric. It will also give a contrasting background to the flowers below. You might want to copy the Fabric layer and cut the copy.

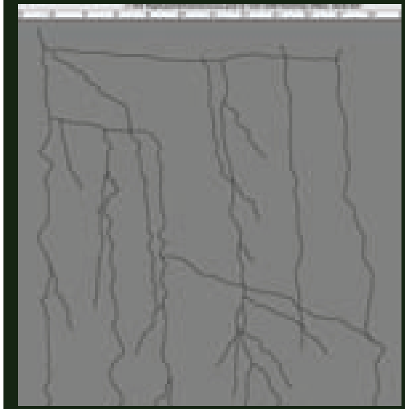


30 **Crown last touch** Go to Filter>Distort>Diffuse Glow and apply to the crown. If you prefer the glowing colour, as we did, select the butterflies and fill with sampled glow colour. Go to Filter>Texture>Texturizer and apply texture to ALL the elements in the piece. At this last stage, zoom in to 100% and correct any imperfections. Use this stage to highlight, accentuate and beautify features.

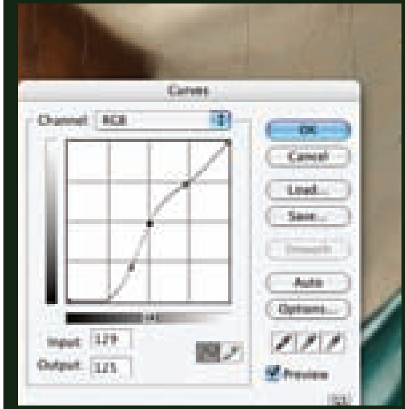
The feeling of age

Adding realistic touches

If you look at any of the original Pre-Raphaelite paintings in an art gallery, get up close and you'll see small cracks. These occur in the painting's glaze and can easily be re-created in Photoshop. Our three-step tutorial below explains how to get this look and add a touch of authenticity to your image.



01 **The grey layer** Flatten and save your image and then duplicate. Create a new layer, name it 'Old Painting Effect' and place it in between the original and duplicate of your image. Go to Edit>Fill and fill with 50% grey. Set black as your foreground colour, and with a Pencil draw lines in the shape of cracks.



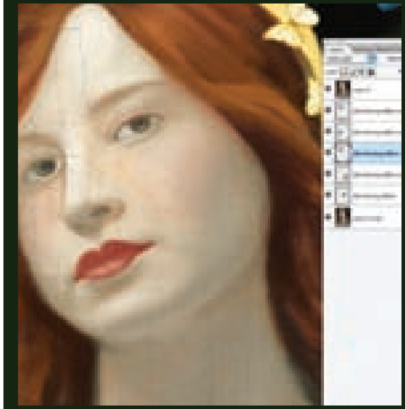
Curves

Channel: RGB

Input: 129

Output: 125

02 **Emboss and Curves** Double-click the grey layer and apply Emboss. Use Height of 5 and Amount of 160. Set the grey layer's mode to Overlay and place over the image. Use Curves to adjust settings depending on how strong you wish the effect to be.



03 **Copy and place** Copy the grey layer (Old Painting Effect) and place in other parts of the image. Copy one more time and place one layer exactly underneath another. Change the colour modes of the top layer to see the different effects on the cracks. We chose Hard Light.

FOCUS ON BRUSHES

Dynamic use of colour

Be experimental with the colour of your brush strokes by following our 'hue's hue' of the Color Dynamics setting…

If you want to be more dynamic with your designs, the introduction of a variety of colours does the trick and the Color Dynamics brush setting is perfect for such a task. The settings use two colours to make up the brush strokes – the foreground and background. Each time you paint, a different blend of the two colours is used to produce your stroke colour. The Foreground/Background Jitter setting is the most important because it is this that determines how much background/foreground colour is used when making the stroke. Many other settings are included, such as those controlling the hue, brightness and saturation of brush strokes.

Many of these settings are referred to as 'Jitters'. This describes the randomness of a setting. For example, at a low setting the dynamic remains constant, whereas at a high setting it's more random in appearance.

The Color Dynamics settings are perfect for getting an interesting brush effect with very little effort. The options are also perfect for painting in natural elements such as leaves or flowers, because you can get a realistic build up of different tones. Find out more about the options here…

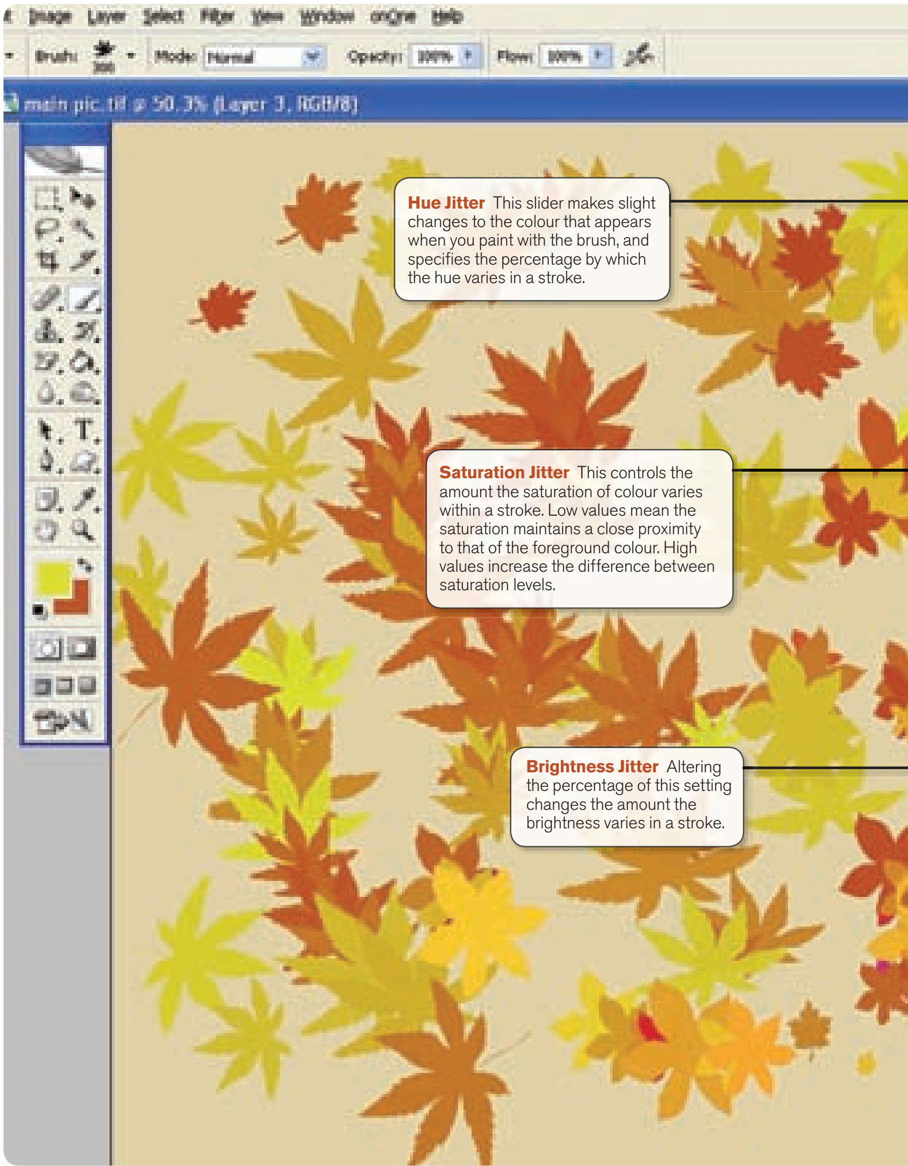


Image Layer Select Filter View Window onOne Help
Brush: 300
Mode: Normal
Opacity: 100%
Flow: 100%
main pic.tif @ 50.3% (Layer 3, RGB/8)

Hue Jitter This slider makes slight changes to the colour that appears when you paint with the brush, and specifies the percentage by which the hue varies in a stroke.

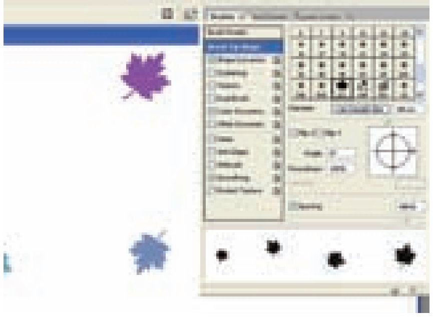
Saturation Jitter This controls the amount the saturation of colour varies within a stroke. Low values mean the saturation maintains a close proximity to that of the foreground colour. High values increase the difference between saturation levels.

Brightness Jitter Altering the percentage of this setting changes the amount the brightness varies in a stroke.

Don't forget other brush settings

Emphasise colour variance with effective spacing

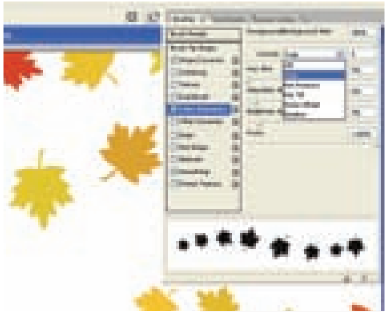
To enable you to make the most of your varied colours, remember to adjust the other settings of your brush, especially if you are using your own custom brush shape and want it to be displayed clearly. For example, by changing the Spacing value of your brush, found in the Brush Tip Shape area, it will be easier to distinguish between the brush shapes that make up your stroke. The different colours used throughout the stroke will also be displayed further apart, which makes them much easier to distinguish.

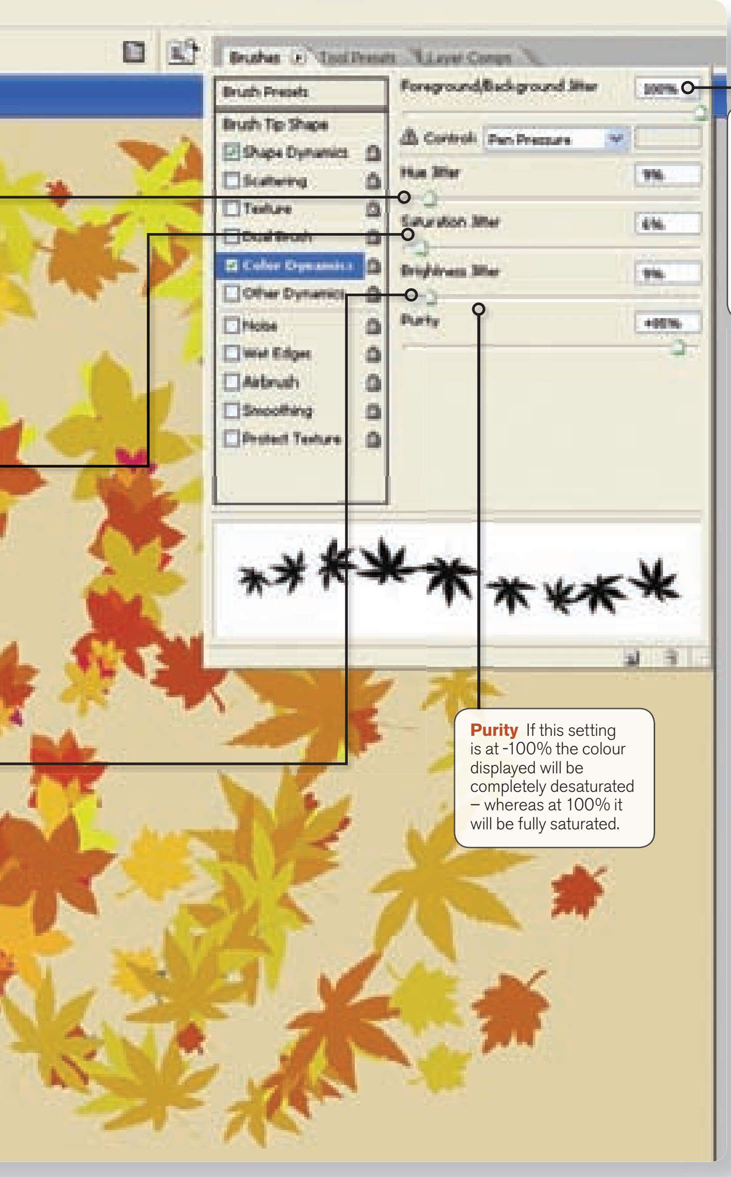


Use the Control setting

Even more precise colour customisation

When the Control drop-down menu is set to Fade, you can enter a value to set the number of brush instances that will occur before the brush returns to the original foreground colour. This setting can also be altered to work according to the number of steps before the background colour is reverted to, by changing the Foreground/Background Jitter slider to 100%. This will introduce more of the background colour into the brush stroke.





Foreground/Background Jitter 100%
Control: Pen Pressure
Hue Jitter 9%
Saturation Jitter 6%
Brightness Jitter 9%
Purity +95%

Foreground/ Background Jitter With Color Dynamics checked, your brush's colour is determined by your foreground and background colours. Adjusting this setting alters the amount of each colour incorporated.

Purity If this setting is at -100% the colour displayed will be completely desaturated – whereas at 100% it will be fully saturated.

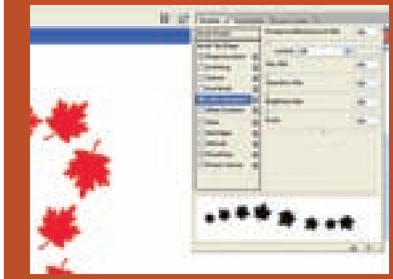
Tip

Under pressure

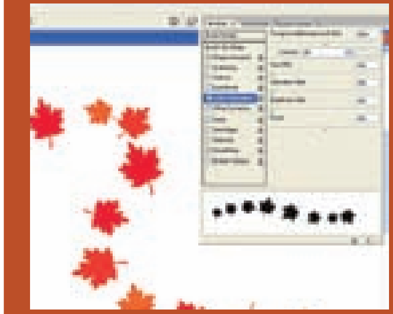
If you are using a graphics tablet, the Control settings in the Color Dynamics window will be of interest to you. By choosing Pen Pressure from this drop-down menu you can vary the colour according to how hard you press with the pen.

Foreground/Background Jitter slider

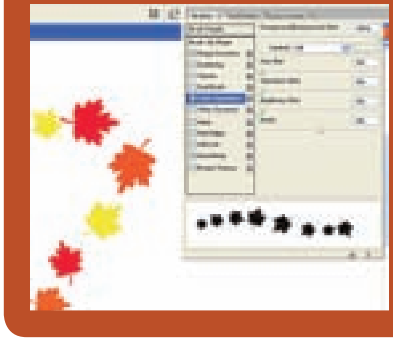
The value of the Foreground/Background slider affects brush strokes most in the Color Dynamics window. The other settings work according to what this slider is set to.



01 Low setting picks up foreground colour If you move the Foreground/ Background slider to the minimum, only the foreground colour is picked up. If raised, more background colour is introduced.



02 Introduce the background At a mid setting of 50% for the Foreground/ Background Jitter, the brush strokes use equal amounts of foreground and background colour.

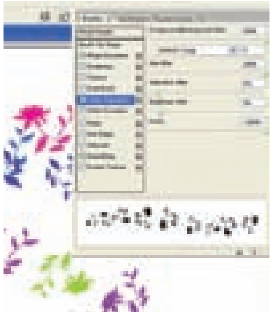


03 Take it to the max On a maximum setting of 100% for the Foreground/ Background Jitter, more of the background colour is introduced.

Here's looking at hue

Control hues in the brush stroke

Hue Jitter adjusts how closely your brush's hue matches the foreground or background colour. Let's say you had a high setting in the Foreground/Background Jitter slider (so the background was favoured). A low setting for the Hue Jitter give hues close to the foreground. High settings for the Hue Jitter slider introduce random hues from the entire colour palette.



Other options

Selective brightness

The Saturation Jitter slider alters the brush stroke's saturation. If set to a low percentage, the stroke's saturation is close to whichever colour is favoured in the Foreground/Background Jitter area. The Brightness Jitter slider works in a similar way – a low percentage adheres to a similar brightness to the foreground or background colour (again determined by the Foreground/Background slider). If on a maximum setting, the brush uses the full brightness range. As with all of the options in the Color Dynamics area, the results are hinged on the Foreground/Background Jitter slider. Remember, a low setting here will favour the foreground colour in strokes, a high setting favours the background.

Purity setting

Hand in hand with Saturation

This setting alters the colours each time you apply the brush; it's used to alter the saturation of colour. At -100% the colour is fully desaturated and at 100% fully saturated. If this slider is set to 0% it has no effect on colour. The setting works with the Saturation slider and restricts it. To demonstrate, the brush strokes in the bottom half of our image have a Purity setting of -100% and are fully desaturated, displaying no colour. The strokes at the top have a maximum Purity setting and are fully saturated.

NEXT MONTH | SEE WHAT THE OTHER DYNAMICS SETTINGS GET UP TO

Make the front page

Make somebody's special occasion unforgettable by presenting them with a personalised newspaper of their life

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
1 hour

YOUR EXPERT
Zoe Mutter

ON THE CD
Source photos and paper edges

What better gift for friends or relatives on their wedding anniversary than a personalised newspaper of their blossoming relationship? Lots of companies allow you to buy a newspaper printed on the day of an anniversary or birthday, but it's much more fun to create your own.

Planning in advance what the front page will comprise of is very important – the images, text and overall layout. The best way to achieve accurate design is by looking at existing papers and the way they're laid out. All newspapers have common features including a nameplate, body text, images and captions, so it helps to look at the way these are combined and their placement within the page. Although we'll re-create the style of an old newspaper, contemporary papers can also be inspirational.

There are different features within Photoshop enabling you to replicate the appearance of newspapers, such as the halftone pattern created on newspaper images. It's even possible to add corrugated texture at the paper edge by scanning in a real newspaper, selecting the edge, pasting it in your document and altering the blending mode to merge it.

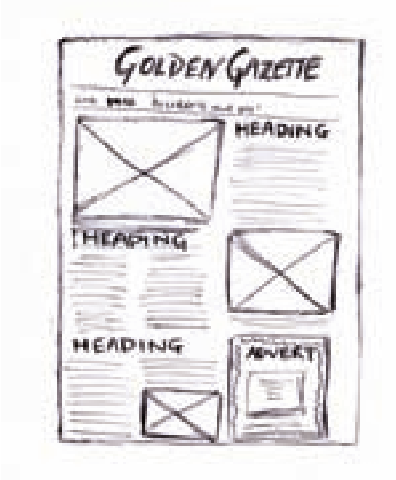
As text is an important part of the overall layout, it's vital that the correct font is chosen for each element. Photoshop's extensive list of fonts makes it even simpler to replicate the appearance of a newspaper. The Ruler and Guides are crucial for this type of project as they allow you to easily make your layout accurate.

To make the paper look authentically aged, it's vital to achieve the right effect using filters and blending modes. It's not just a matter of pasting pictures and fitting text into columns – attention needs to be paid to details such as the date, logo design, breakers sectioning up the articles and even the construction of adverts.

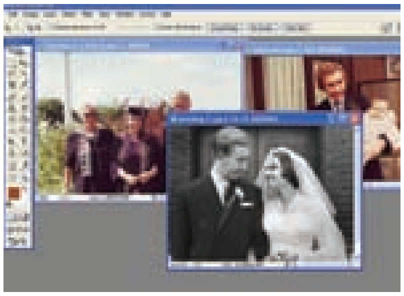
Getting the faces of your loved ones on the front page of a newspaper has never been easier, and this creative project is so flexible you can have fun with your own layout and content ideas!

PLAN AHEAD

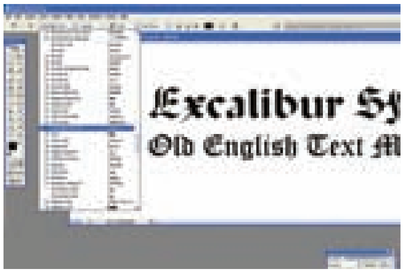
Decide on your paper's layout and contents



01 Choose the theme and occasion The first step is deciding on your theme. You may want to produce a personalised paper for someone's birthday or wedding anniversary – it can be tailored to any occasion. We're producing a gift for a couple's golden wedding anniversary. It's best to sketch out your newspaper's basic design rather than designing it straight onscreen.

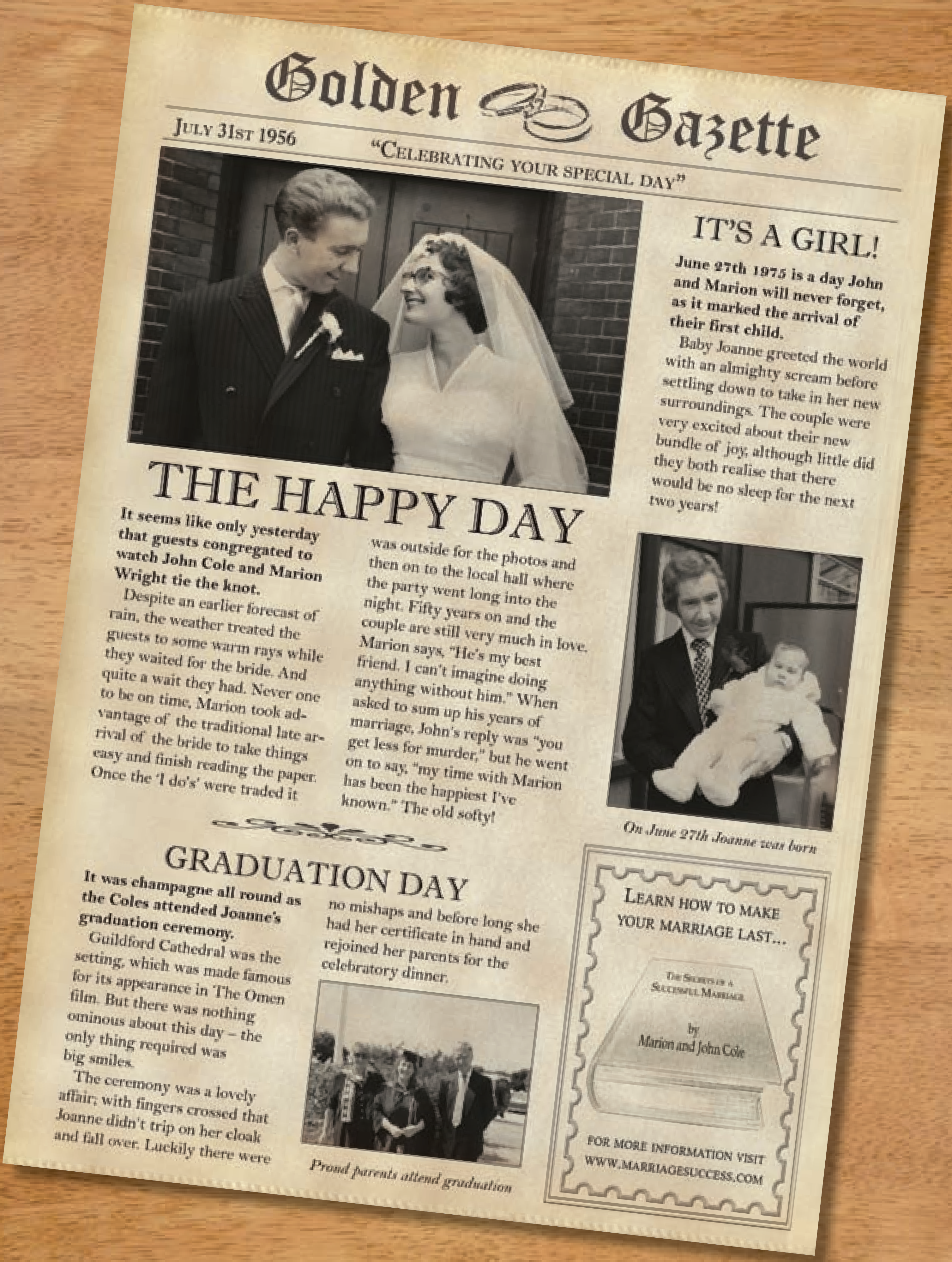


02 Gather your images Once you decide on the theme it's time to gather the resources. As we are producing a golden wedding anniversary paper, we need images of the couple throughout their marriage. Perhaps incorporate a photo of their wedding, their first child and their first holiday. In addition to images, you also need to write article text for each image.



03 Typical typefaces There's a selection of typefaces that are commonly used for newspaper nameplates. It's worth browsing the font list in Photoshop and seeing if any are suitable. We found Excalibur SF and Old English Text MT resembled the traditional font closely. If you are unable to find an effective typeface, then there are numerous websites you can visit to download free fonts or use the ones on our disc.

WORKS WITH | PHOTOSHOP CS AND ABOVE



Golden Gazette

July 31st 1956

"Celebrating your special day"

IT'S A GIRL!

June 27th 1975 is a day John and Marion will never forget, as it marked the arrival of their first child.

Baby Joanne greeted the world with an almighty scream before settling down to take in her new surroundings. The couple were very excited about their new bundle of joy, although little did they both realise that there would be no sleep for the next two years!

THE HAPPY DAY

It seems like only yesterday that guests congregated to watch John Cole and Marion Wright tie the knot.

Despite an earlier forecast of rain, the weather treated the guests to some warm rays while they waited for the bride. And quite a wait they had. Never one to be on time, Marion took advantage of the traditional late arrival of the bride to take things easy and finish reading the paper. Once the 'I do's' were traded it was outside for the photos and then on to the local hall where the party went long into the night. Fifty years on and the couple are still very much in love. Marion says, "He's my best friend. I can't imagine doing anything without him." When asked to sum up his years of marriage, John's reply was "you get less for murder," but he went on to say, "my time with Marion has been the happiest I've known." The old softy!

On June 27th Joanne was born

* * *

GRADUATION DAY

It was champagne all round as the Coles attended Joanne's graduation ceremony.

Guildford Cathedral was the setting, which was made famous for its appearance in The Omen film. But there was nothing ominous about this day – the only thing required was big smiles.

The ceremony was a lovely affair; with fingers crossed that Joanne didn't trip on her cloak and fall over. Luckily there were no mishaps and before long she had her certificate in hand and rejoined her parents for the celebratory dinner.

Proud parents attend graduation

Learn how to make your marriage last…

The Secrets of a Successful Marriage

by

Marion and John Cole

For more information visit www.marriagesuccess.com

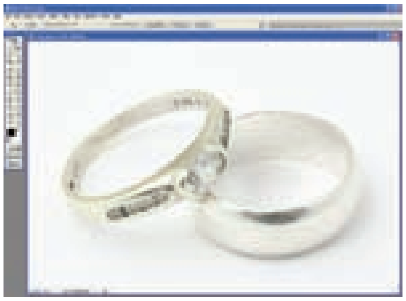
Tool School

Generous guttering

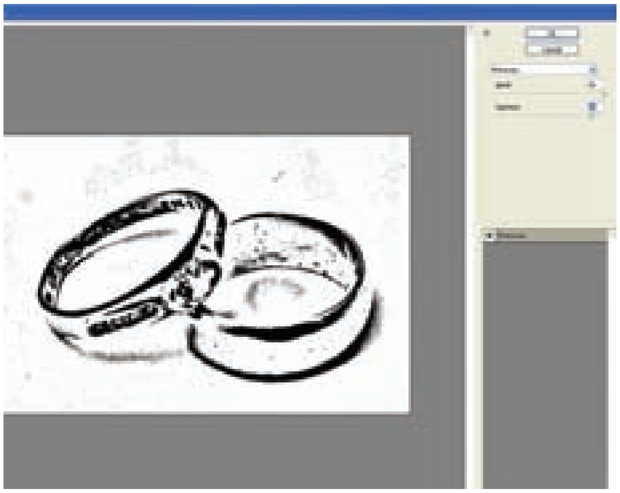
Gutter is the typesetter's term for the space between columns of text. When designing a newspaper it's important that this space is large enough to make the text read properly and to tell the reader to carry on to the next line down rather than read all the way across.

BEGIN WITH THE BASICS

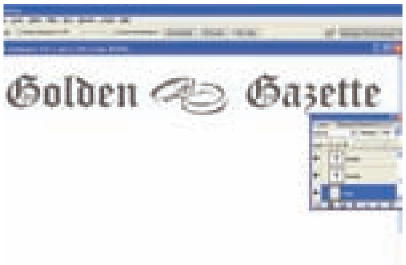
Choose a name, create a logo and input your first article



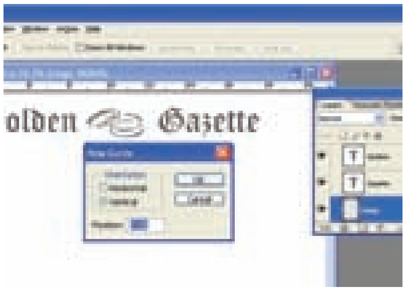
04 Name your paper Although you should have an idea of the articles you will include, their details are not yet essential. Begin by thinking up a suitable name for your paper – we chose 'Golden Gazette'. The next stage is to design an effective nameplate incorporating this title. Nameplates also include a logo in addition to the text, so open the image 'rings' from the disc.



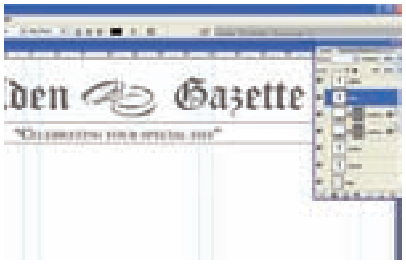
05 Creating the logo design Choose Filter>Sketch>Photocopy, with a Detail of 24 and Darkness of 44. Choose the Brush tool with a foreground colour of white, and paint out the speckled areas around the rings, leaving the shadow intact. To erase the white background, choose the Magic Eraser by holding your mouse on the Eraser tool and selecting it. Click on the white area for it to miraculously disappear.



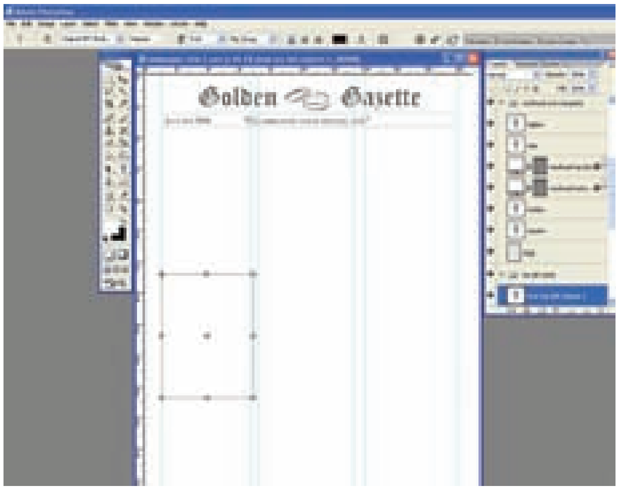
06 Combine the logo with text Select File>New and choose A4 from the Preset drop-down menu. Use Old English Text MT, Size 50pt. Click with the Type tool near the top of the blank canvas and type 'Golden'. Create a new layer, click with the Type tool and type 'Gazette'. Use the Move tool to place the words. Reduce the opacity of the type layers to 70%. Copy and paste your ring design, placing it between the two words.



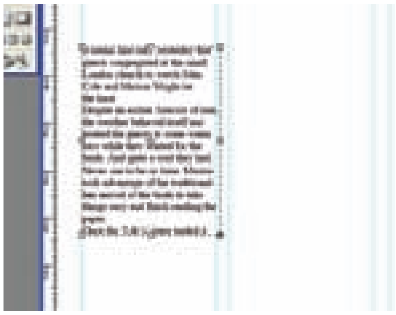
07 Gazette guides Choose View>Rulers to make the vertical and horizontal rulers visible. Select View>New Guide, choose Vertical Orientation and enter 1.1 into the value box. Repeat this five more times entering 6.75, 7.35, 13.6, 14.15 and 19.9 into the value box. Alternatively, you could choose the Line tool on a setting of 1pt and draw lines down the page to act as guides.



08 Making the masthead Choose the Line tool and draw a horizontal line underneath the nameplate, starting at the furthest left guide and ending at the far right guide. Right-click on the layer in the Layers palette and select Duplicate Layer. Use the Move tool to drag it below the other line. Use the Text tool, set to Imprint MT Shadow Size 14pt, to type the date and tagline of the newspaper between the lines.



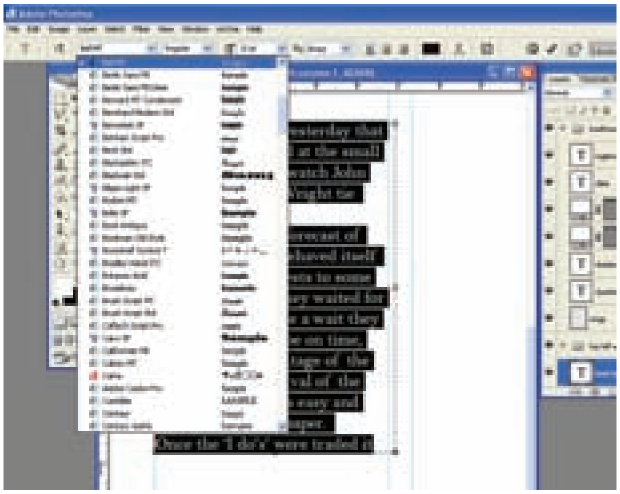
09 Click and drag Now you have guides in place, you can type your text. Clicking and dragging using the Text tool creates a text bounding box. Any text you type will stay inside the marquee. The guides help you fit your text within the page. Choose the Text tool, click and drag out a bounding box mid-way down column one.



10 Input your article text Type your text for the main story into the box. If you have typed your text in another word processing program, such as Word, select the text and copy it. Now move over to Photoshop, drag out the text bounding box and select Edit>Paste for the text to flow into the box and fit to its constraints.

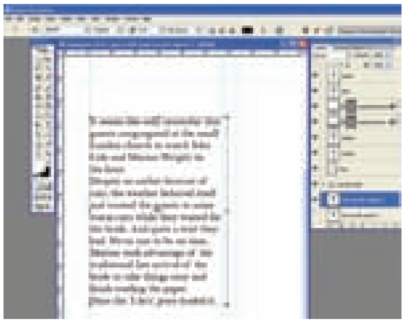
ESSENTIAL ELEMENTS

Your newspaper is starting to take shape…



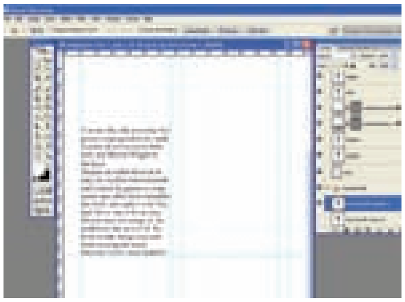
11 Fabulous fonts

There are many suitable fonts for the body text of this type of project, including Times New Roman, Bell MT, Bookman Old Style, Adobe Caslon Pro, Century Old Style and Goudy Old Style. We chose to use Bell MT, size 12 for the body text of the articles.



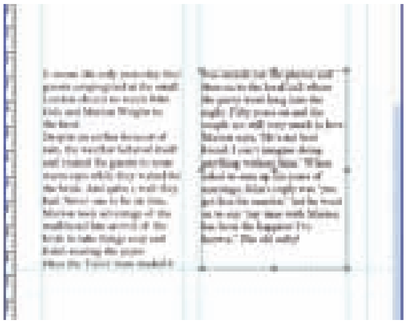
12 Adjust the bounding box

Your article can be any length you wish. Our first article is the longest of the three and does not fit in one column. This is why it's useful to sketch out the layout and spacing of your articles before entering Photoshop. By moving text bounding box handles you can choose where the text will cut off.



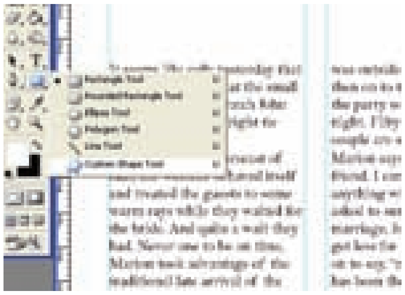
13 Helpful horizontal guidelines

Click the ruler at the top of the page and drag down for a guide to appear. Create as many guides as you want to help you line up text and images. Change the column widths as you wish. To make things look authentic, select the first paragraph of your story and make it bold. Also remember to tap the Tab key at the beginning of paragraphs.



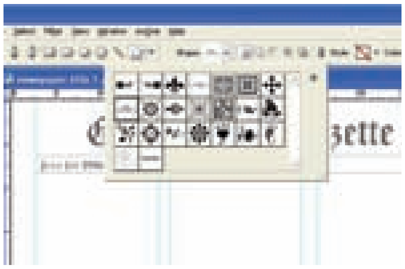
14 Move on to the second column

Right-click on the first text bounding box layer and pick Duplicate Layer. Using the Move tool, drag it across to the second column. Create another guideline above the text in column one and use this to line it up. Use this to add the remaining bits of story text.



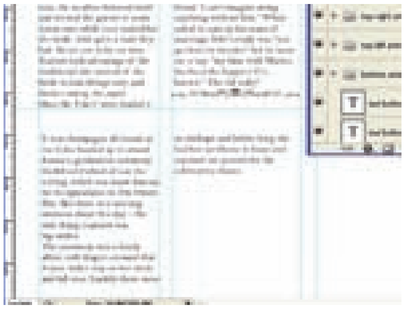
15 Breaking up the page

Newspapers use breakers to section up articles. You can create your own breaker designs or use Photoshop's predesigned custom shapes, found by clicking and holding down the Rectangle tool in the toolbar and selecting Custom Shape. In the top toolbar click on the arrow next to the Shape title to bring up the Shape swatch palette.



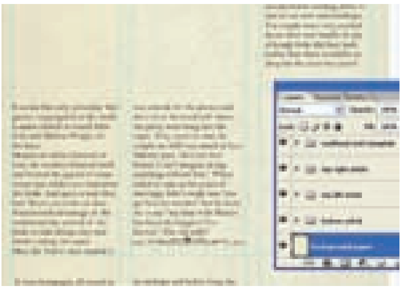
16 Ornamental objects

Click on the other arrow in the Custom Shapes palette and select Ornaments. Choose Ornament 5 from the swatches. With black as your foreground colour, drag out the shape underneath the end of the article to act as a divider. Make the breaker shape low in height and position in the middle of the two columns. It may be too bold, so reduce the layer opacity to 75% in the Layers palette.



17 Repeat the process

To create a second article, divide the page into two horizontal sections by dragging another guide from the ruler. The lower half of the page will also contain a picture box. Create the text boxes for the other stories as before, remembering to bold up the first paragraph and create indents using the Tab key..



18 Perfect paper

We scanned in paper with an interesting texture to use as our background. Select the image 'paper' from the disc. Choose Select>All, Edit>Copy and then move across to your newspaper document and choose Edit>Paste. Move this layer to the bottom of the Layers palette. Choose Edit>Free Transform and drag the handles so the paper fits the document.

Web Resources

Fonts

If Photoshop doesn't have suitable typefaces, there are numerous websites – some even allow you to download their fonts free of charge. Sites to check out include **www.linotype.com** and **www.fontbureau.com**.

Tip

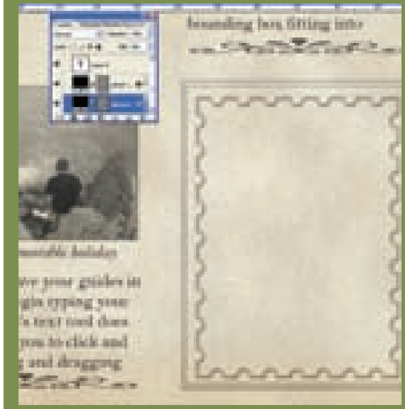
Bolder image borders

If you want to make your photographic images stand out more on the page, double-click on the rectangle border layer in the palette to bring up the Layer Styles window. Click on the Stroke box and adjust the Size setting to 2px.

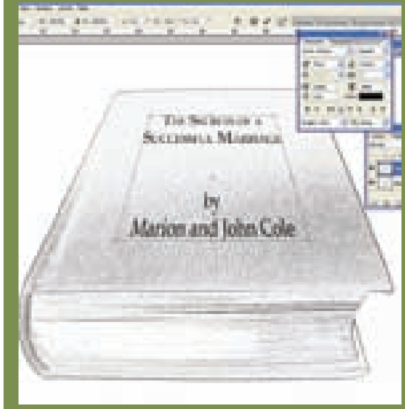
Newspaper advert

'Ad'ditional features…

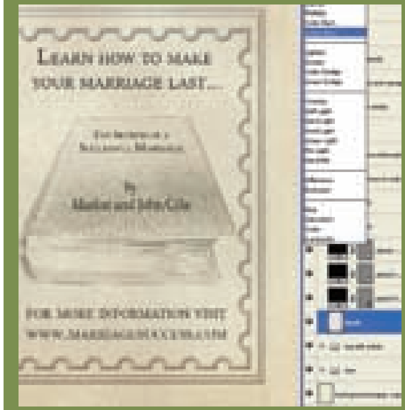
Since you're going to the trouble of creating a newspaper from scratch, you may as well add in some other personal elements to really make it excel. For example, we have mocked-up an ad for a book 'Secrets of a Successful Marriage' that's written by the couple.



01 Quick borders To create a frame, drag transparent rectangles with 1pt Stroke. Pick the Custom Shape tool then Stamp 2 in the Object set. Drag it out in the bottom of the third column. Double-click the border layers in the palette, bringing up the Layer Style window. Check Inner Shadow and Bevel and Emboss boxes. Reduce the layers' opacity to 70%.



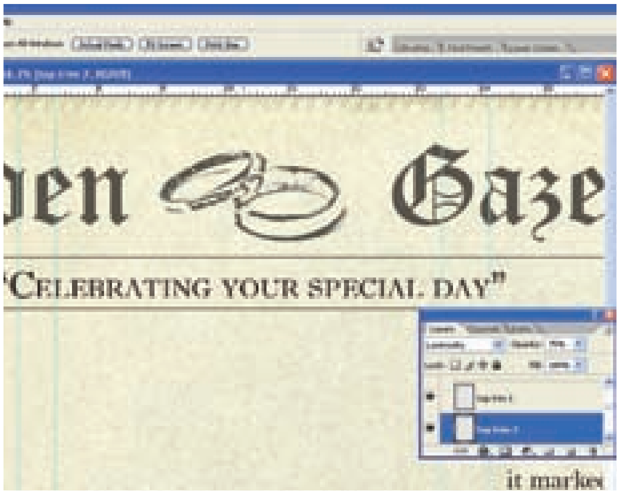
02 Transform a photo Go to Image>Adjustments>Desaturate, then Filter>Sketch>Photocopy with Detail 3, Darkness 15. Trace round edges with the Magnetic Lasso, pick Select>Inverse; delete the background. Our pic's title is Size 90pt, authors' names 72pt, in Book Antiqua. Go to Layer>Rasterize>Type then Edit>Transform>Perspective; move upper handles in, lower out.


LEARN HOW TO MAKE YOUR MARRIAGE LAST…
FOR MORE INFORMATION VISIT

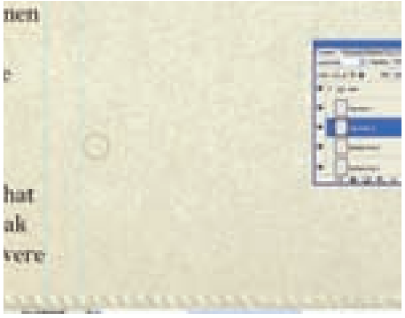
03 Incorporating the image Pick Layer>Merge Visible. Trace round the edge with the Magnetic Lasso. Copy/paste the book to the newspaper. Use Free Transform to reduce size and apply a drop shadow from the Layer Styles. Set the layer's blending mode to Linear Burn. The main text for the advert is in Calisto MT.

TRICKS OF THE TRADE

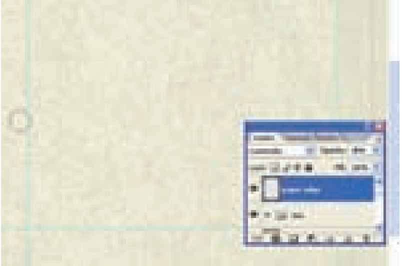
Techniques that will make all the difference



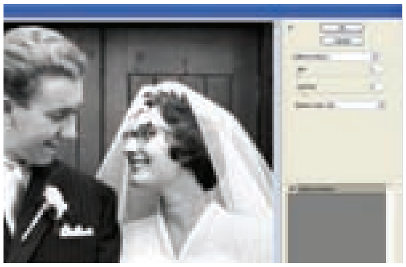
19 Effective edging Open the image 'newspaper trim' from the disc. This was a scanned edge of a newspaper. Copy and paste it into your newspaper document. Using the Move tool, place it along the top edge of the newspaper. Change the blending mode of the layer to Luminosity and the opacity to 75%. Duplicate the layer and place it beside it, creating a corrugated edging along the top.



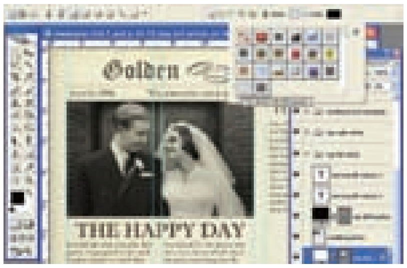
20 Blur and blend Repeat for the bottom edge, but choose Edit>Transform>Flip Vertical before copying 'newspaper trim'. Choose the Blur tool from the toolbar, with Strength set to 100% and Sample All Layers checked. Brush it along the join edge between the trimming and the paper in order to blend them.



21 Add dimension to your paper Using the Burn tool, with Midtones Range and 50% Exposure, drag along the left edge of the paper. Open the image 'newspaper edge'. Copy and paste it into the document and move it to the right of the paper. Set the blending mode to Luminosity and the opacity to 45%. Using the Blur tool, blend the join between the paper and edge. Move the layer to the top for the best result.



22 Plausible pictures Copy and paste the photo for the main story, select Edit>Free Transform and fit it within the columns. If it's a colour photo choose Image>Adjustments>Desaturate. Select Filter>Sketch>Halftone Pattern. Pick Dots in the Pattern Type pull-down menu, set Size to 1 and Contrast to 4. This resembles the halftone pattern in newspaper print. Choose Edit>Fade Halftone Pattern and reduce the opacity to 27%.

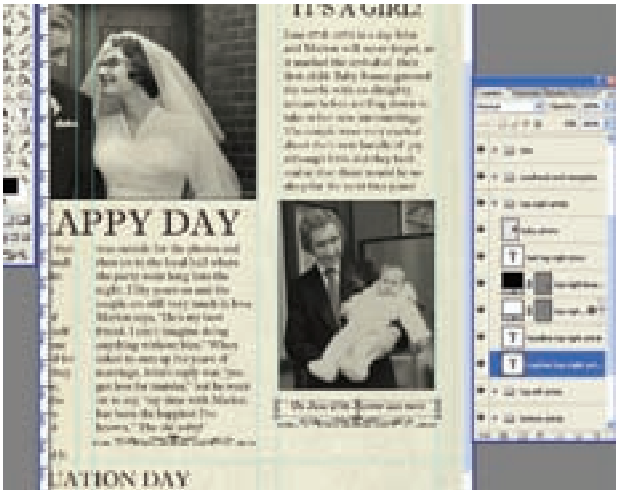


23 Authentic image integration Besides adding headlines in Imprint MT Shadow, Size 28pt, we blended the photograph with the paper background by changing the photo's blending mode to Multiply in the Layers palette. Now choose the Rectangle tool, click the arrow to the right of the Style title and select the swatch called 1px Stroke 0% Fill Opacity. Drag the rectangle around the photograph to form a border.

TIP | DON'T STOP WITH JUST THE FRONT PAGE. USE THE TECHNIQUES FROM HERE TO CREATE OTHER PAGES IN YOUR NEWSPAPER

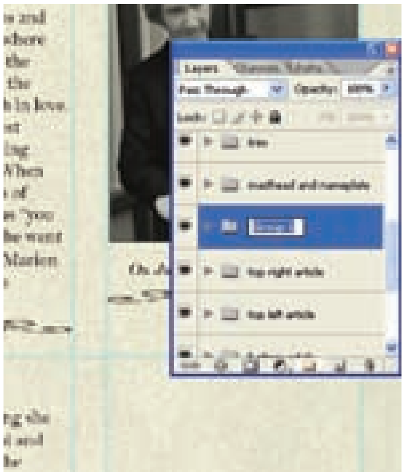
GETTING THAT AUTHENTIC LOOK

Find out how to add a touch of realism


IT'S A GIRL!
APPY DAY
ATION DAY

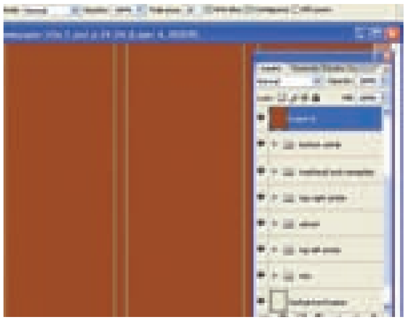
24 Convincing captions

Captions make your newspaper look authentic. After adding the other photos, drag out a text box under the image, the width of the photo. Go to Window>Paragraph and pick the Centre text icon. Use the typeface Times New Roman, set to Size 12 and an Italic font style. Another suitable caption font is Monotype Corsiva. Repeat for the other two articles.


Layers
Pass Through
Opacity: 100%
Lock:

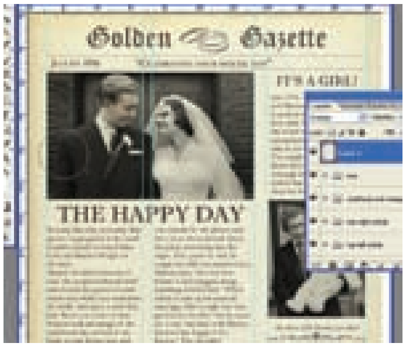
25 Organise your articles

It can be confusing working with multiple pieces of text, images and breakers. It helps to label layers and place them in group folders as you work, according to which article or area they relate to. Click the Create a New Group icon at the bottom of the Layers palette, double-click the title and name it. Name each layer relating to that group and drag them on the group folder.



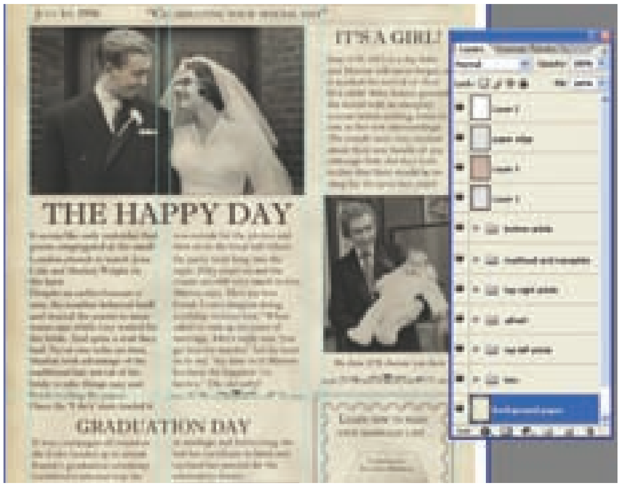
26 Advanced ageing techniques

In issue eight we showed you how to age a photograph. We will use some of those techniques here. Create a new layer and move it to the top of the Layers palette. Click the colour swatch to bring up the Color Picker and enter the values Red 156, Green 66 and Blue 16. Use the Fill tool to fill the layer.


Golden Gazette
IT'S A GIRL!
THE HAPPY DAY

27 Blending mode brilliance

Set the blending mode of this layer to Overlay and its opacity to 34%. Now choose the Eraser tool on an opacity of 65%, and use a soft brush with a size 450px. Rub away the middle of the brown area, leaving just a slightly tinted edge to the paper.

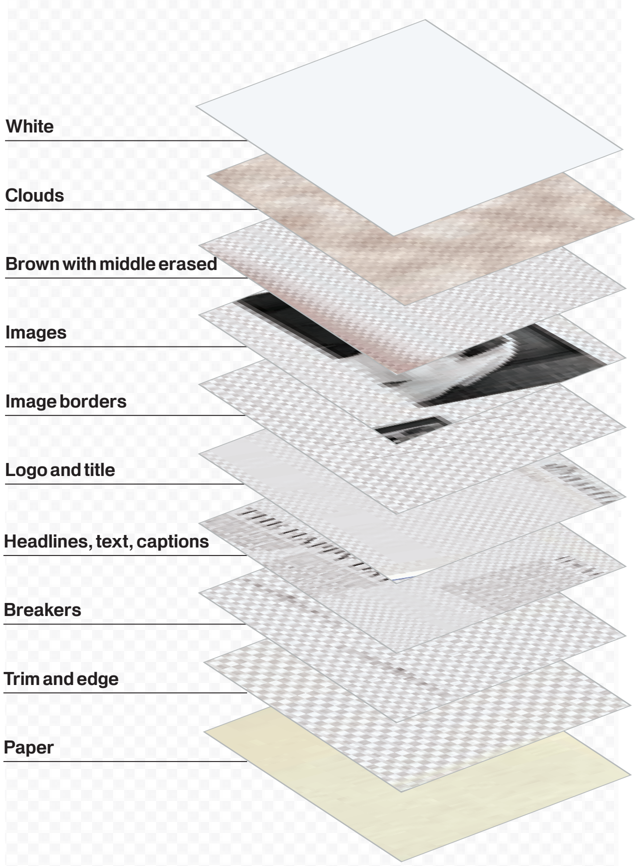

IT'S A GIRL!
THE HAPPY DAY
GRADUATION DAY

28 Finishing touches

Create another layer at the top of the palette and fill it with white. Set its opacity to 11%. Create another below this. Pick a foreground colour of Red 153, Green 95, Blue 56 and a white background. Select Filter>Render>Clouds then Filter>Blur>Motion Blur on default settings. Set the layer's opacity to 25% and the blending mode to Multiply. Follow the steps on page 62 to see how to create the ad.

The layer structure

Beneath the surface of our newspaper


White
Clouds
Brown with middle erased
Images
Image borders
Logo and title
Headlines, text, captions
Breakers
Trim and edge
Paper

FOCUS ON
COLOR BALANCE

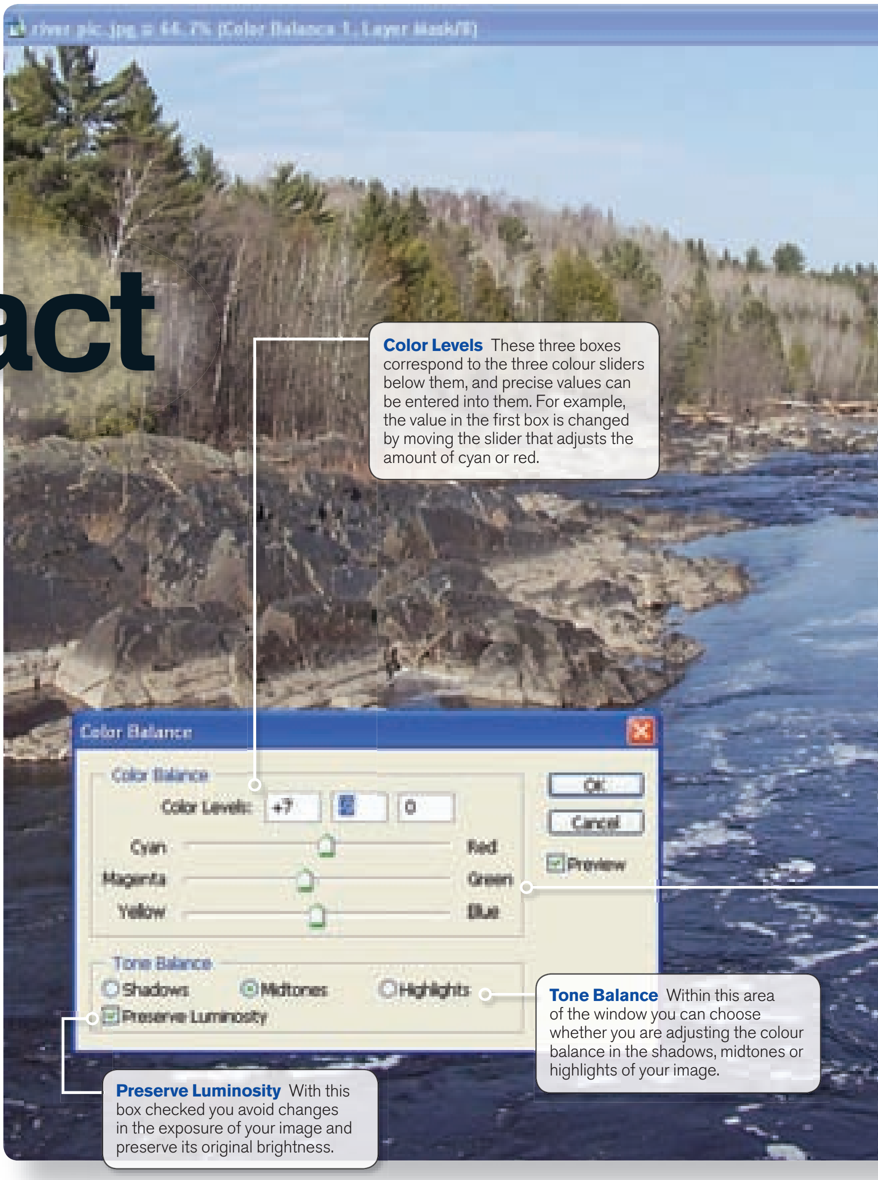
Balancing act

Correct overpowering colour casts using the Color Balance control…

If you find there's an unwanted and prominent colour in a photo, the power of Photoshop's Color Balance feature will come in handy. This function can rectify the problem with both digital shots and scanned photos. Once within the Color Balance control window, you can use the sliders to increase or decrease the colour you want to adjust. It's quite straightforward – by moving one of the sliders towards a colour you'll increase it, and by moving it further away you'll reduce it.

It may seem like that's all there is to it, but a deeper understanding of the fundamentals of colour help in adjusting the sliders correctly. Sometimes, instead of trying to work out which colour needs to be added, it's better if you first identify which colour needs to be reduced. This can be difficult if you're trying to distinguish whether there's too much blue or too much cyan, for example. However, it becomes easier with experience. Because this handy feature makes it possible to adjust the colour in each of your tonal areas individually, the control you have over your image is enhanced even further.

The Color Balance function is one that many people either use incorrectly or ignore altogether, but having a better understanding of it and how to operate it improves your image's appearance no end, ensuring it displays the best possible balance of colours throughout all its tonal ranges.



Color Levels: +7 [illegible] 0

☑ Preview

○ Shadows ● Midtones ○ Highlights

☑ Preserve Luminosity

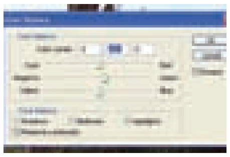
Color Levels These three boxes correspond to the three colour sliders below them, and precise values can be entered into them. For example, the value in the first box is changed by moving the slider that adjusts the amount of cyan or red.

Tone Balance Within this area of the window you can choose whether you are adjusting the colour balance in the shadows, midtones or highlights of your image.

Preserve Luminosity With this box checked you avoid changes in the exposure of your image and preserve its original brightness.

Pick an area

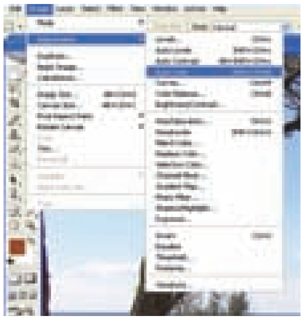
Adjust the tonal range



The Color Balance command lets you change the mixture of colours in any tonal range – ideal for occasions when you may not want to alter the global colour balance, as the problematic colour may be in just one area, eg too much red in the shadows. This can be easily solved by subtracting red from the shadow range and adding a slight amount of green. By constraining your adjustment to each individual tonal range you can tailor your colour balance incredibly accurately.

Avoiding AutoColor

The benefits of using manual control

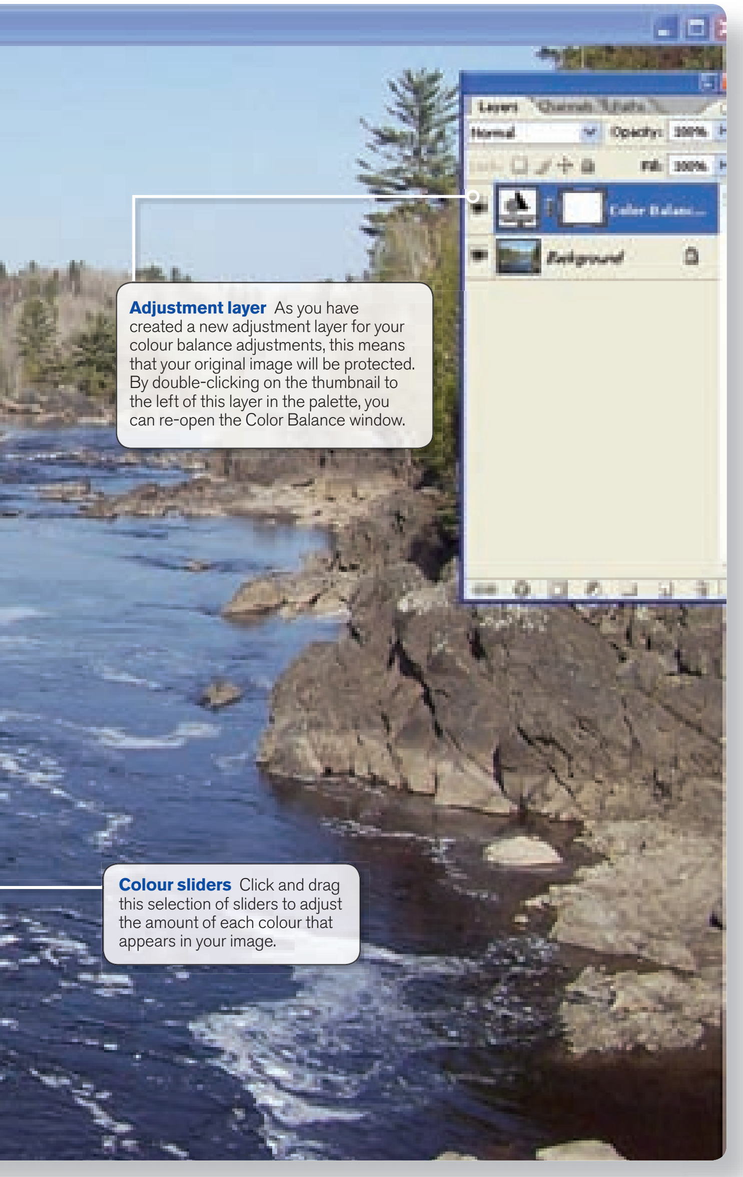


As we have stressed, it makes the result more accurate if you have a deeper understanding of the fundamentals of colour before adjusting the sliders within the control window, and that's why this colour-influenced issue will be so helpful to you! If you are uncertain of which colour to reduce or increase, avoid simply opting for AutoColor from the Image menu. This is not likely to have the desired effect on the balance of colour because it often over-compensates for corrections that need to be carried out.

Colour casts

Why do they happen?

The Color Balance control can be the perfect solution if the white balance of a shot is incorrect. Many people leave their digital camera's white balance set to Auto, which is acceptable for photographs taken during the day. However, at the beginning or end of the day when the light is poor, this may well result in the creation of a colour cast because the white balance struggles. The colour of the cast is also dependent upon the light source in the photograph – for example, a green colour cast can be produced from a fluorescent light source. With indoor photography, colour casts can also be caused by light reflecting from walls.



Adjustment layer As you have created a new adjustment layer for your colour balance adjustments, this means that your original image will be protected. By double-clicking on the thumbnail to the left of this layer in the palette, you can re-open the Color Balance window.

Colour sliders Click and drag this selection of sliders to adjust the amount of each colour that appears in your image.

Tip

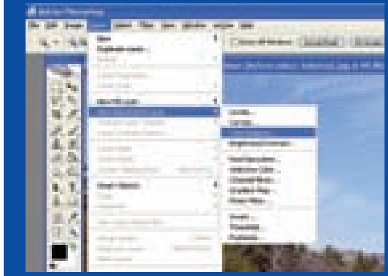
Create a mood with colour

In the same way that you can remove a colour cast over an image, you can add one equally as easily. For example, if you wanted to create an eerie aura within your image, increasing the green tones would have the desired effect. Want to warm up a cool image? Add some red.

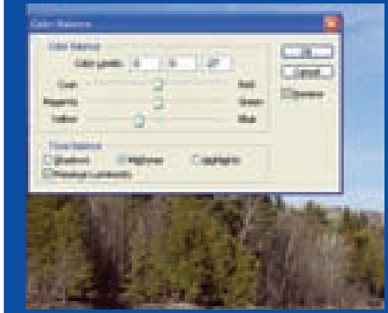
Adjusting colour balance

Simple steps to achieving colour perfection

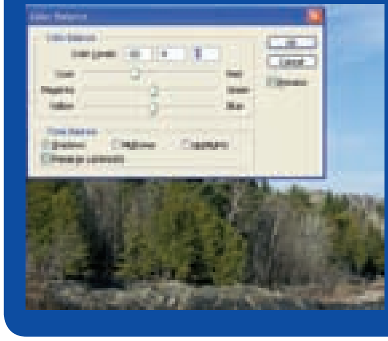
Experimenting with positioning of sliders can produce successful colour correction. But first identifying the problem with your image's colour can help solve it…



01 Adjustment layer Open your image and add a colour adjustment layer via Layer>New Adjustment Layer> Color Balance. Look at the shadows, midtones and highlights, and try to see if there's any dominance of colour.



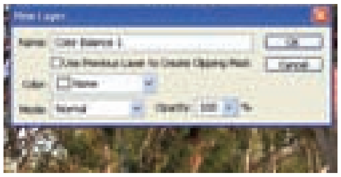
02 Highlight the problem Select Midtones in the Tonal Range area. Check Luminosity to avoid changes in exposure. As there is too much blue in this area of the midtones, move the slider further away from the Blue end of the scale, towards Yellow.



03 Adjust other problematic areas Pick Shadows in the Tone Balance section. As there's a slight dominance of red here, move the slider further away from Red. Adding a touch of blue and green also helps balance out other areas of the image. Once satisfied, hit OK.

Adjustment layers

The best way to protect your original



You could select Image> Adjustments>Color Balance to bring up the control window, but to ensure that your original image remains intact and protected, it's a better idea to create an adjustment layer by which the colour balance is altered. To create this adjustment layer, choose Layer>New Adjustment Layer and then select Color Balance. This will bring up the Color Balance screen for you to experiment with. Now that you have created your separate adjustment layer, you can return to this and tweak it later by selecting Window>Layers to bring up the Layers palette and then double-click on the layer thumbnail to the left of the Layers palette.

Tip

Alternative options

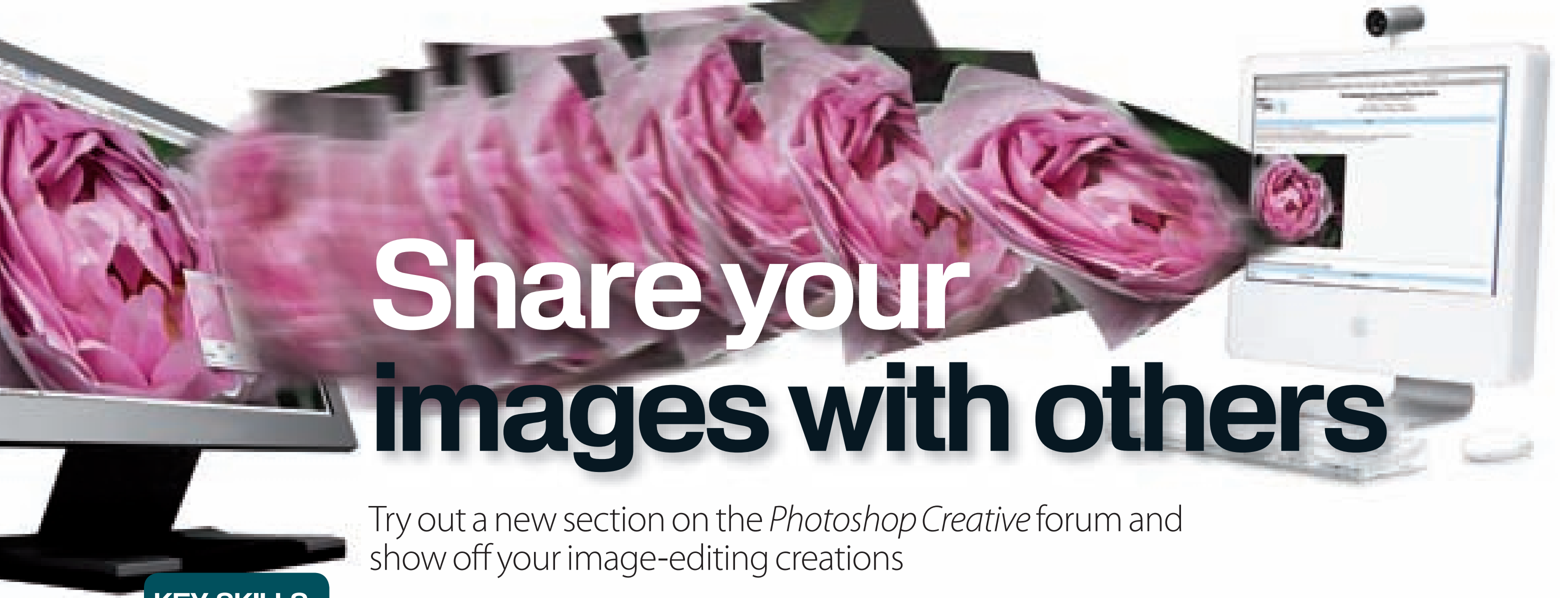
There is also an alternative that helps rid your image of colour casts. Used correctly, Levels can be very successful in carrying out these tasks.

Colour basics

Getting to grips with the sliders

Colour casts can be solved by reducing or adding colours. Using our table you can work out which colours need to be added or reduced to remove a cast.

Primary colour cast	Colour to subtract	Colour to add
Red	Red	Cyan (Blue + Green)
Green	Green	Magenta (Red + Blue)
Blue	Blue	Yellow (Red + Green)
Cyan	Cyan (Blue + Green)	Red
Yellow	Yellow (Red + Green)	Blue
Magenta	Magenta (Red + Blue)	Green



Share your images with others

Try out a new section on the *Photoshop Creative* forum and show off your image-editing creations

KEY SKILLS COVERED
What you'll learn

REDUCING IMAGE SIZE

UPLOADING TO A FORUM

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
A few minutes

YOUR EXPERT
Jo Cole

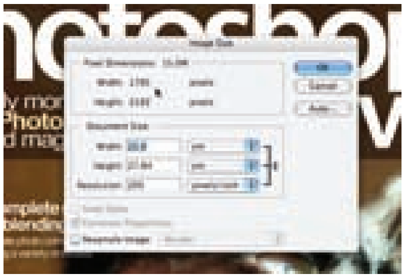
One of the best aspects of creating an image is sharing it with others and seeing what they think. However, this can also be one of the worst, so wouldn't it be great if there was a place you could go to get friendly and honest feedback? Well now there is. Pop along to **www.pshopcreative.co.uk/forum** and head down to the Your Artwork section.

Here you'll be able to upload your images and get feedback from other readers. You'll also be able to take part in our regular challenges, the winners of which will make an appearance in the magazine each month. The point of this area is for users of all abilities to benefit from helpful feedback. This isn't a place for high-end designers to show off, it's for people who like to have fun with Photoshop and who want to share their work with like-minded individuals.

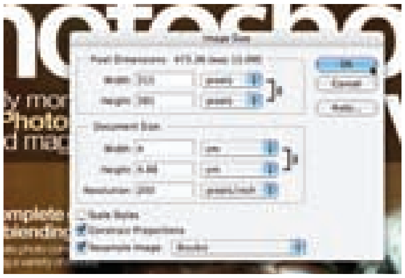
Below is a simple guide for uploading an image to the forum. The big thing to remember is to keep the file size as small as possible. Bear in mind that not everyone has speedy broadband!

REDUCE AND RELEASE

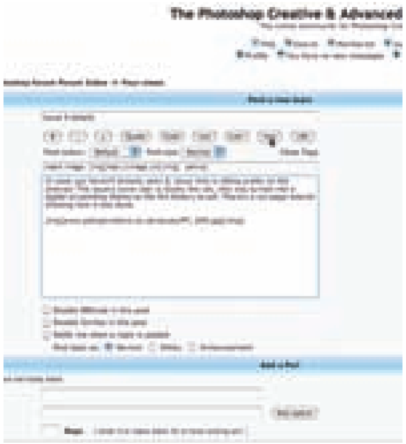
Make it small and then make it seen



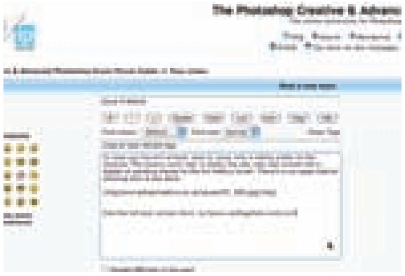
01 Take it down In order for everyone to enjoy your images, we have limits on size. The maximum is 400 pixels high by 500 pixels wide. If the image you want to upload is more than this (and it probably is), go to Image>Image Size to check.



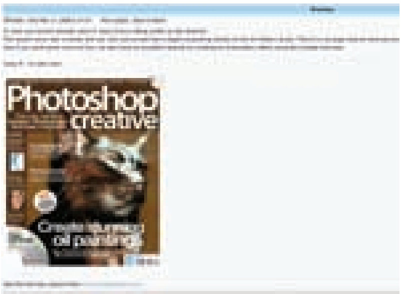
02 Go small Tick Resample Image to access the Pixel Dimensions. Either type a number in or adjust the size using the Document Size area. Type in a value so the Pixel Dimensions meet protocol! Save as RGB JPEG.



03 Onto the forum It's time to head to the forum and get your image online. Your image needs to be on a web server, and all you're doing is linking to that page to display it. Open a new forum message as usual. Hit the Img button, enter the address where the image is and click Img again. Your URL needs to be enclosed within two 'img' tags. Be sure to include the http:// part.

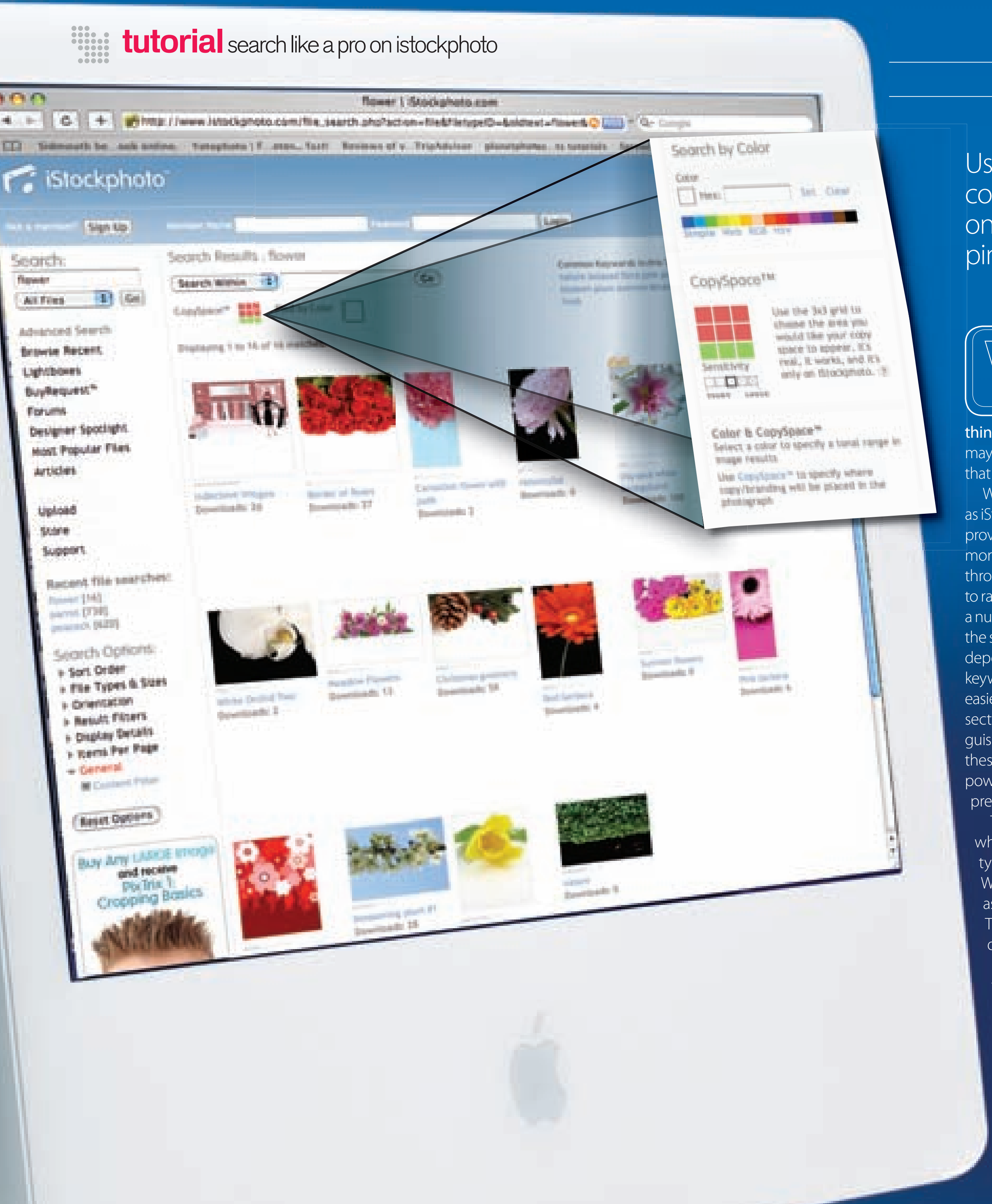


04 Wanna go larger? Although the images need to be small for the forum usage, you can still link to somewhere that has a full-size version. The principles for this are exactly the same as adding an image. Click on the URL button, add in the URL where the larger image can be found and then hit the URL button to close.



05 Preview the effect To make sure everything is working as it should, hit the Preview button to have a check. Your image should be embedded in the message along with a nice blue hyperlink to the large version (if you included one). When you're happy, hit the Submit button.

eMag™



Search like a pro on iStockphoto

Use the CopySpace and colour search techniques on iStockphoto and quickly pinpoint the images you want

When it comes to finding images on a stock photo site, anything that will help you avoid wading through useless results can only be a good thing. No matter how many search terms you may enter, bizarre results always seem to creep in that end up slowing you down.

When you get to be as big a stock provider as iStockphoto.com though, the need to provide accurate search technology is even more important. With over 793,000 files to look through, you don't want to be held ransom to random results. Obviously you can enter a number of keywords to help whittle away the superfluous results, but the success of this depends on your dream image having the same keyword as you entered. Thankfully, there is an easier way. Have a look in the Advanced Search section and you'll find two searching gems in the guise of CopySpace and Search by Color. With these two on your side, you're in a much more powerful position when it comes to getting the precise results you want.

The Search by Color option does exactly what its name suggests. You have four different types of colour parameters to use – Simple, Web, RGB and HSV – and once you've assigned a hue you can enter a search term. The unusual thing is that all the results will be dominated by whatever colour you assigned.

CopySpace is a little more advanced, in that you get to define where blank space should be on the results. So if you set green squares down the right-hand side, all the results will be images with that area clear. If you know you're going to be adding text to a photo, you can make sure you get an image with space where you need – which can be a real bonus.

So read on, as we reveal how to make the maximum use of iStockphoto's powerful search capabilities.

essentials

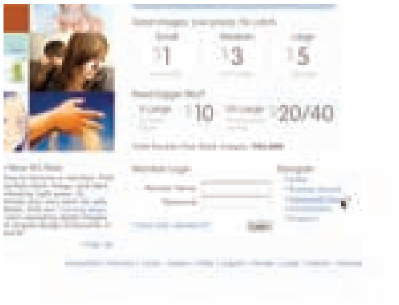
SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
It's up to you

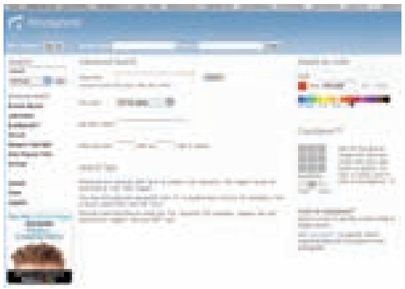
YOUR EXPERT
Jo Cole

THE COLOUR ROUTE

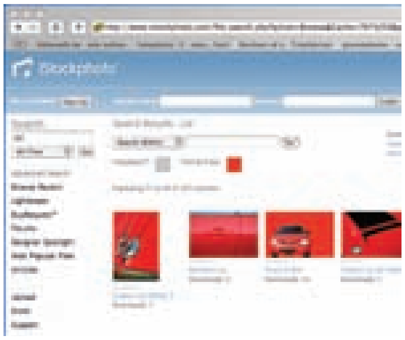
Search according to hue



01 Your kind of colour There's not much brain power needed to search according to colour – it's thankfully very intuitive. Start off by going to **www.istockphoto.com** and click the Advanced Search link on the bottom-right (under the Navigate heading).



02 The main colour In the new page that opens, go up to the top-right area. This is where you can set what type of colour swatch you use. We're going to stick with Simple, but you can search for web-friendly colours, RGB or according to hue and saturation (HSV). Simply click the one you want and then select a colour.



03 Make your search Your hue will appear in a little square box, meaning you're free to go to the Search filed and enter a keyword. When your results appear they should all be dominated by your chosen colour.

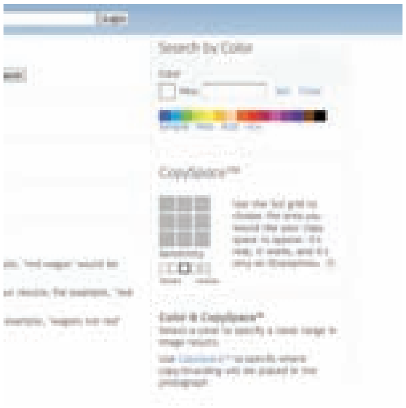
Tool School

Change your mind?

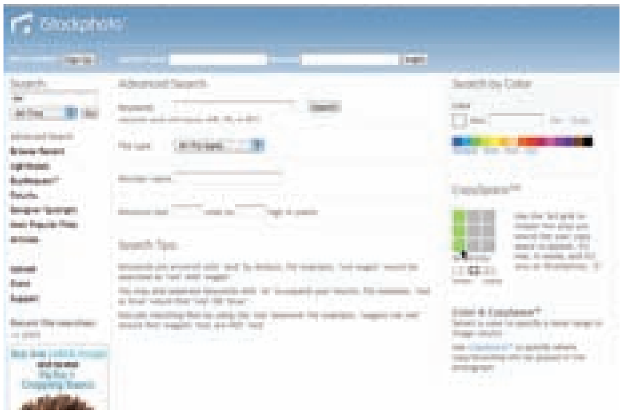
If you decide to search by a different colour or need another area of the photo to be clear, you don't have to go back to the Advanced Search window again. Simply click on the grid or colour square under the Search field in a results window, make your changes there and then, and get back to searching.

WIDE OPEN SPACE

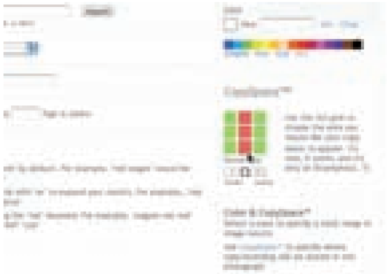
Decide where an image lies



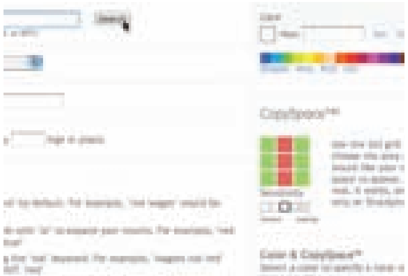
04 Fill your space If you have a specific use in mind for an image, the CopySpace feature is for you. Access it through the Advanced Search link as in step one.



05 Square marks the spot Under the CopySpace header you'll see a little grey 3x3 grid that allows you to decide which part of the image should be clear. If you click on a square once, it will turn green. This area will remain empty.

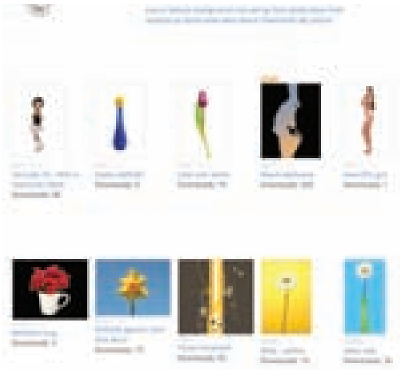


06 Seeing red By clicking on a grey square twice (or clicking again on a green square) you will turn it red. Red squares designate the areas that will be occupied by parts of the image. If you keep a square grey, it means you don't mind whether it's full or empty.



07 Set sensitivity and you're away! You'll notice a line of small squares under the grid. These let you adjust how closely you want the results to adhere to your square placement. Keep it in the middle for best results. Now type in your keyword as usual.

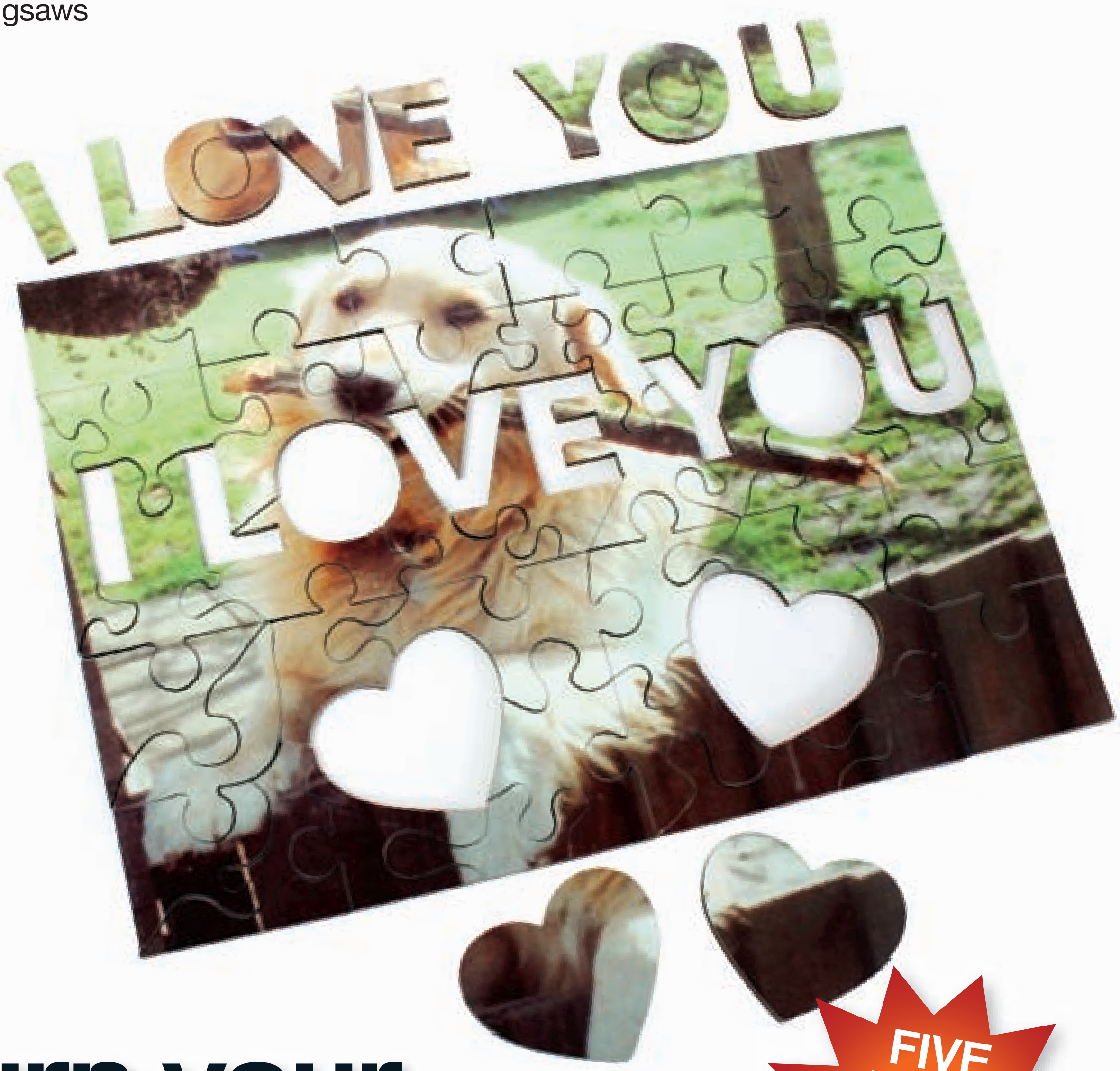
08 All to the side We set our search parameters so the left and right sides were free of the actual image, and the middle held all the focus. Finding this sort of image would have taken a lot longer if we had just searched for a flower, so it's worth searching this way.



All the pieces are professionally cut

The hearts make a sweet addition!

The jigsaw pieces won't lose their shape



KEY SKILLS COVERED
What you'll learn

USE THE BONUSPRINT WEBSITE TO ORDER A JIGSAW

Turn your photos into gifts

FIVE READERS get their work printed FREE!

Don't just print your photo or illustration onto paper to get all crumpled and curled. Why not try turning it into a jigsaw for the perfect gift?

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Depends what you order

YOUR EXPERT
Jo Cole

Finding the perfect gift for someone can often be a time-consuming and stressful task. No one enjoys having to wander aimlessly around the shops, hoping against hope that the right present is going to spring out from the shelves, screaming 'buy me, buy me'.

And it seems the more desperate you are to find the gift to beat all gifts, the more trouble you have finding anything even halfway decent.

In situations such as these, our advice would be to go the personalised present route. There are loads of companies that have the resources to turn ordinary items into something special just by adding a personalised message or image.

One company that offers a good range of options is Bonusprint. In addition to the expected prints, you can have your photos added to items such as photo books, canvas prints, calendars, mugs, cards, mouse mats, poster prints – even jewellery! Prices are very reasonable and delivery is quick.

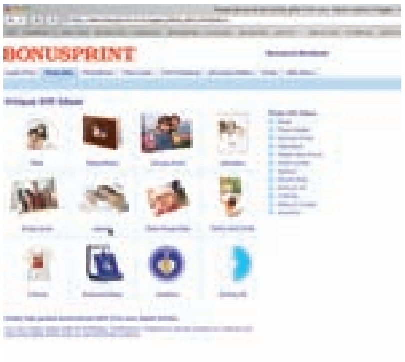
As you may have guessed from all the pictures, we had a jigsaw made up and thought it would make a great introduction to the site.

The jigsaw that we used was made from wood, so it was very sturdy and the little 'I Love You' message makes it just perfect for anniversaries, weddings, birthdays, Valentine's – pretty much any situation!

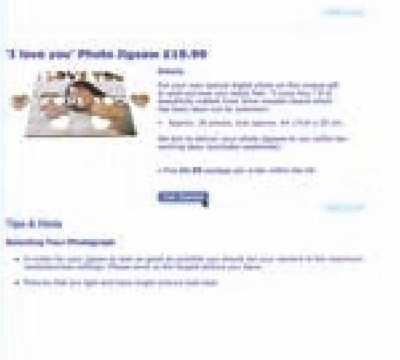
So read on to find out how to order a jigsaw, and then if you would like to try for yourself, pay a visit to the Bonusprint site at **www.bonusprint.co.uk**.

FROM PHOTO TO JIGSAW

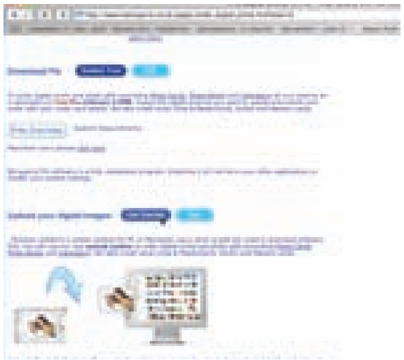
Get your gift ordered



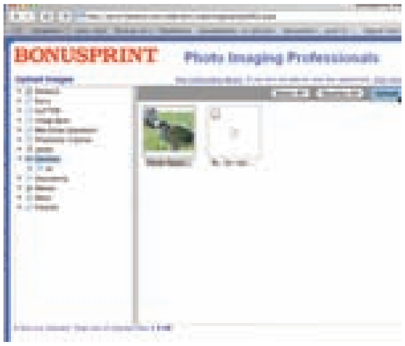
01 The first piece of the puzzle Open up **www.bonusprint.co.uk** in your web browser and click on Photo Gifts in the top tab. You'll see a page with all the gift options. This tutorial is all about the jigsaw, so click on the image.



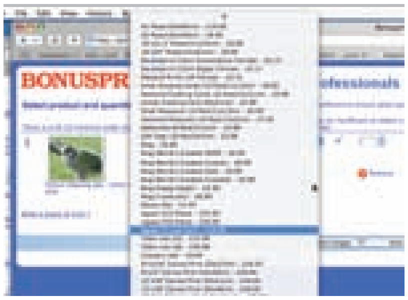
02 Pick your price There are three jigsaws to pick from – 315-piece, 750-piece or the one we're going for, the 30-piece 'I love you' design. Trundle down to this option and then click the Get Started button to – you've guessed it – get started.



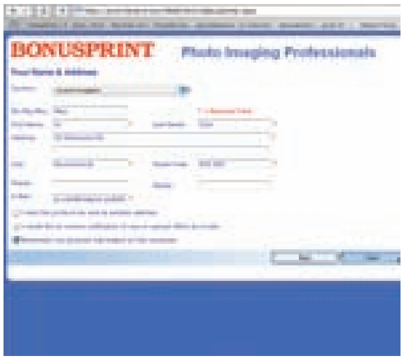
03 Finding the image You'll be taken to a window where you can decide how to get your image to Bonusprint. We found the Upload option to be the best, so go to this and then click Get Started again.



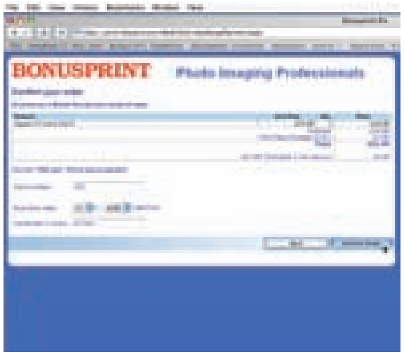
04 Get the photo A new window will appear. Use the pane on the left to select the folder where the image you want to upload lives. Click on it and wait for the thumbnail to appear in the main window. When it does, click the box in the top-left corner to get a tick and then hit Upload.



05 Set the product A summary window will appear with your selected photo in the left-hand side. Use the drop-down menu to select which product you want to order. Once selected, look at the top of the window to see if there is a tick or hazard icon next to your selection. If it's a tick, the image quality is good enough. A hazard sign means you may need a rethink!



06 More details If your image quality is good enough, hit the Next button to be taken to the first form. This is where you add your name and address, which is a straightforward affair. Click Next when done.



07 Finish up After a form where you select postage, it's time to enter your payment details and then confirm the order. All that's left now is for you to wait for your product to arrive and then decide if you really want to part with it!

Expert Tip

Choose wisely

When it comes to picking a method of getting your images to Bonusprint, be aware that not all products can be ordered by some of the methods. You can't order photo cards, photo books or calendars using the Upload or Download Pix method. If you want these items you need to post off a memory card or CD with your images.

WIN A JIGSAW

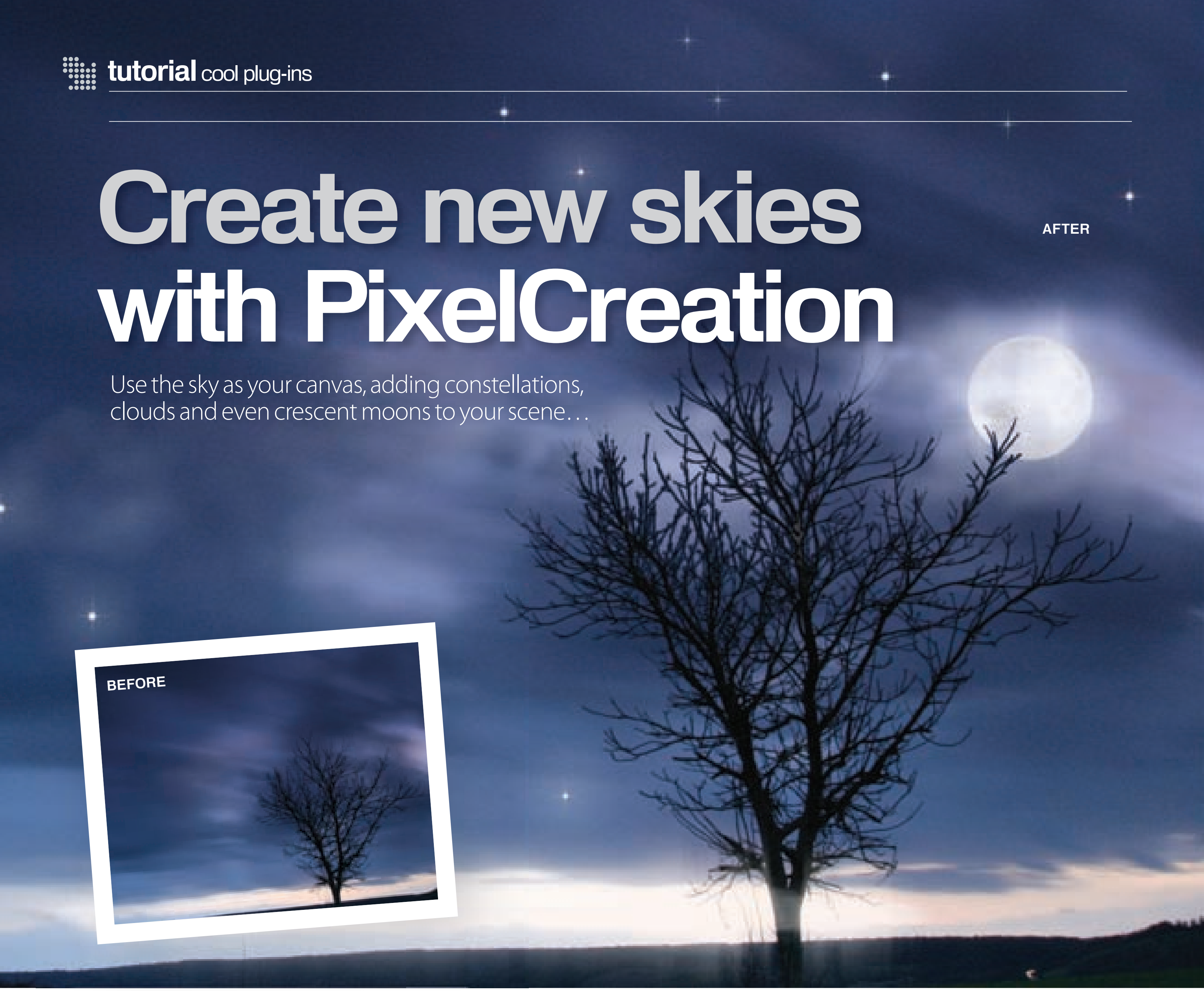
WIN!

Five lucky readers can get a personalised jigsaw for free!

Bonusprint, together with *Photoshop Creative*, is giving five readers the chance to win a personalised 315-piece photo-jigsaw. The jigsaws are just one of a range of photo-gifts available at **www.bonusprint.co.uk**. Why not create a photo book, or place your photo on a canvas, mug, calendar or greetings card? You can also store and share your photos with friends and family using Bonusprint's web album service. Photos cost from just 5p per print and the site is user-friendly so your online experience is quick and trouble-free. To enter the competition, send us the image you want as a jigsaw along with a few words as to why.

Terms and conditions

1) The draw is open to UK residents aged 18 or over, other than employees of Bonusprint, Imagine Publishing its agencies or their families. Only one entry per household. **2)** Five winners will each receive a 315-piece, A3 photo-jigsaw from Bonusprint. **3)** Entries must be emailed to **pcr@imagine-publishing.co.uk** (if under 2MB) or sent on CD to the usual address by 1 July 2006. Proof of posting is not proof of delivery. **4)** The winners will be the first five entry forms drawn at random by an independent person on 1 July 2006. Winners will be notified by [email] on or before 5 July. **5)** No cash alternative will be offered for any prize. 6) This offer will cease to exist after 1 July 2006.



Create new skies with PixelCreation

Use the sky as your canvas, adding constellations, clouds and even crescent moons to your scene…

essentials

SKILL LEVEL
Beginner
Intermediate
Expert

TIME TAKEN
Approximately 20 minutes

YOUR EXPERT
Zoe Mutter

PixelCreation from Twisting Pixels provides a range of filters that can be applied to your day or night skies. It features similar tools and layout to Photoshop, so you'll feel completely at home using it. The appearance of the Layers palette in particular will ring familiar and there are other recognisable faces such as Move, Zoom, Brush and Eraser tools.

Once you've installed the plug-in, everything you need is accessible from one window. Each effect is treated as a different filter, and as soon as you apply one it appears as a separate layer in the Layers palette. The filters cover pretty much every sky scenario you could wish for, from clouds and moon scenes, through to soft colour effects that are reminiscent of the Northern Lights. The effects can be dragged and repositioned within the scene, and their size and shape transformed by dragging the handles. Each filter also has specific settings for getting the most from that particular effect. For example, the Constellation filter has controls to vary properties including the Star Size, Streak Size and Star Softness. Because each filter has specific elements you can vary, it's possible to achieve some highly realistic, or alternatively more fantastical and artistic effects.

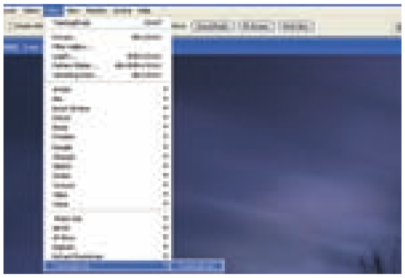
The Enhancement layers, such as Aura, Color Intensity and Tonal Blur, have very interesting effects on the image, but generally less complex controls. Combining them produces even more attractive and unusual results.

There are also some Enhancement layers which require you to use a brush to apply the effect to selected areas. For example, you can colour areas using the Colorize brush to choose a hue, and then paint this colour onto specific sections of the image. Similarly, areas of luminescence can be applied using the Luminescent brush. Particularly interesting and atmospheric effects can be created using filters such as Black & White, Duotone and StarLight.

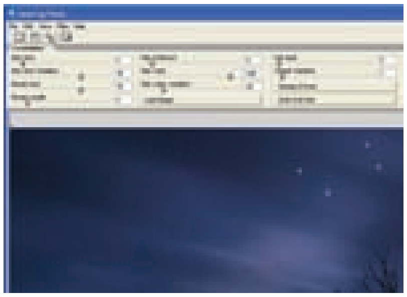
For more information on PixelCreation or to buy a copy for $109.95, visit **www.twistingpixels.com**. Alternatively, enter our compo to win a free copy!

THE SKY'S THE LIMIT

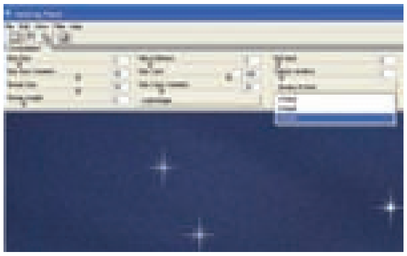
Use the PixelCreation plug-in to enhance your skyscapes…



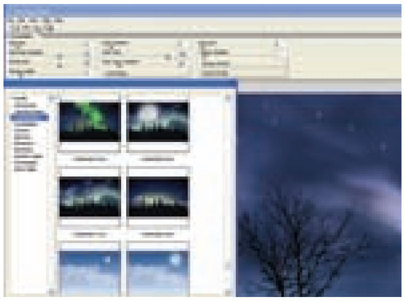
01 Locating the plug-in Place the plug-in into the Plug-ins folder, within your Photoshop app folder. Open the image you'd like to enhance in Photoshop. The plug-in is located at the bottom of the Filter menu under Twisting Pixels. Once this is selected, you enter a new window. The layout will seem familiar to Photoshop users, but is specifically based around filters. The Layers palette will also be recognisable to Photoshop users.



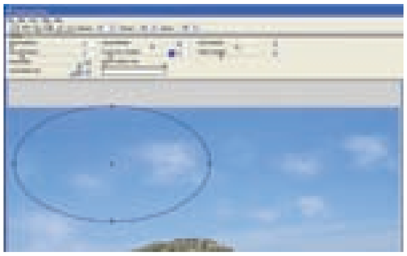
02 Flexible filters Once within the filter, you have access to a range of effects. As our scene is a nightscape, we'll focus on the Star filters. There are also a few cloud filters which can be applied to night or day scenes. Adding clouds to night scenes creates an eerie feeling across the image. We will begin by choosing the Constellation filter, which adds an assortment of sporadic stars.



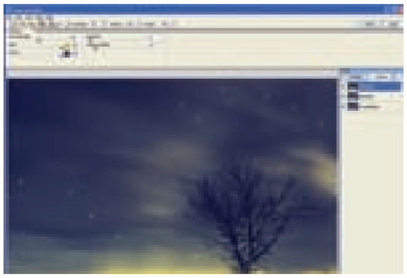
03 Constructing constellations The Constellation filter's settings appear at the top of the screen and are similar to the settings used for other star filters. Adjusting these changes an effect's appearance. Streak size and length can also be adjusted, making the stars more prominent. We changed the number of points and thus the stars' detail by selecting from the Streaks drop-down. Load Image lets you choose from an assortment of shapes that the constellation will follow.



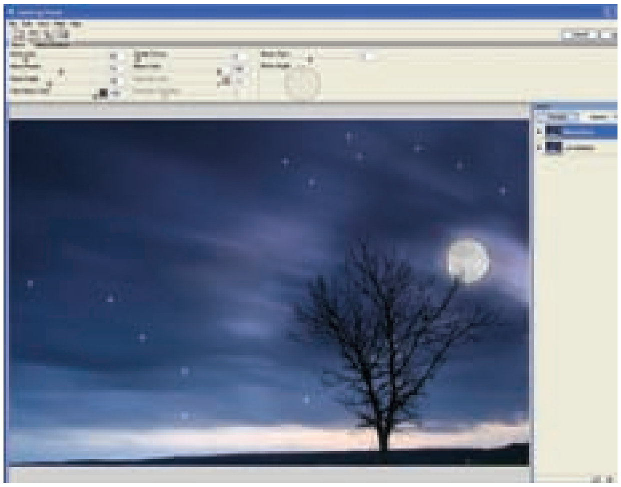
04 Pick a preset If you know the sky effect you want, it's worth looking in the Presets folder. Choose the Presets button in the top left of the Layers palette, to find a selection of presets for each filter and some where the filters are combined. If you're happy with the filters you've applied, choose File>Save Preset to save them to the Presets folder. To use a saved preset select File>Load Preset.



05 Cloud creativity Cloud filters can be applied to day or night scenes. AltoCumulus produces a realistic and subtle cloud, and CumulusNimbus produces a more artistic and fantastical effect. Characteristics of both types of cloud can be changed, producing a sky of clouds of varying appearance. The most useful control is Opacity, as it makes clouds look realistic. Additional settings to personalise clouds include Cloud Detail, Cloud Softness and Cloud Gradient Color.

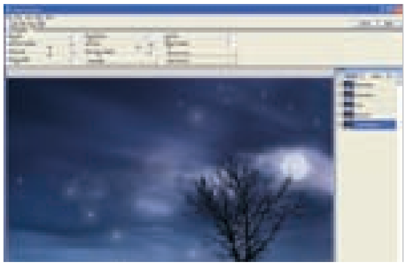


06 Mystical magic Experiment with the abstract and artistic filters at the top and bottom of the Filter pull-down. Duotone allows you to choose two colours that are applied across your image. A slightly foggy look is also generated, making it look mystical. The Black & White filter is similarly effective, letting you adjust both brightness and contrast. The StarLight filter picks up on areas of light, giving them increased glare.



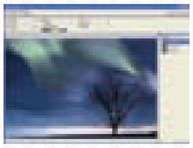
07 Starry selections

If there are areas you don't want a filter to affect, open your source image up in Photoshop and then select the parts you want to apply the filter to. Now open up the plug-in. We wanted to add a moon behind the tree using the MoonGlow filter, so we selected just the background before, leaving the tree untouched. We also adjusted Moon Size and Moon Detail.



08 Finishing touches The Aura filter was added in order to create a more mystical effect near the lightest areas – such as the stars and moon. We also applied the AltoCumulus filter a few times on a lowered opacity to create clouds of different shapes and sizes overlaying the sky but underneath the foreground tree. The StarLight filter was finally applied, which created some extra streaks of light.

Expert Tip



Adding aura and atmosphere

Interesting effects can be created with filters like Northern Lights, which casts an unusual colour across a night sky. It also lets you change the colour and arrangement of the streak gradient. Enhancement Layers such as Tonal Intensity or Color Intensity are not only applicable to skyscapes, and can alter the mood of an entire image.

Win a full version of this excellent plug-in

PixelCreation

Twisting Pixels is giving away five copies of PixelCreation to lucky readers. Worth $109.95, it can be yours by answering this question: How many effect filters and enhancement layers are included in total in the PixelCreation plug-in? Email **zoe.mutter@imagine-publishing.co.uk** by 16 June 2006.

Advice

Visit the advice centre for help with fixing photos, solutions to your image-editing problems and directions to helpful destinations on the web

Your expert panel…

GEORGE CAIRNS
A Photoshop user for many years, George can tackle any problem

ZOE MUTTER
Zoe's a keen photographer and is ideal for fixing common flaws in images

JO COLE
The web is awash with helpful sites, and Jo brings you the best ones out there

What you'll find in this section

Q+A
Get to the bottom of your image-editing woes in this part

PHOTOFIX
Send us your problem shots for advice on making them all better

RESOURCES
We guide you to the best websites for tutorials and instruction in using the Photoshop software

Send your questions to…

Post you questions to *Photoshop Creative* Q&A, Imagine Publishing Ltd, Richmond House, 33 Richmond Hill, Bournemouth, Dorset BH2 6EZ.

Alternatively you can email us at **PCR@imagine-publishing.co.uk**.

Q+A

Let us sort out your image-editing quandaries

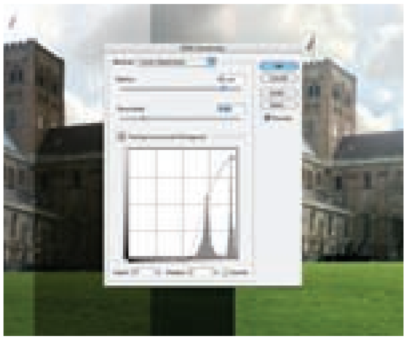
HDR Images

Q I've seen a photographer's website which features photographs that are HDR images. What are HDR images and how can I create my own in Photoshop?
Jeanette Watson

A When we take a shot with a digicam it's often tricky to get a balanced exposure setting that captures detail in both the shadows and highlights. A cunning way to create an image with a rich range of detail in the shadows, midtones and highlights is to take three shots at different exposure settings and combine them as a single High Dynamic Range Image (HDRI).

To create the source images for your HDRI composite, pop your camera onto a tripod. You can then take three (or more) identically framed shots. Change the camera's shutter speed setting so that you get different exposures. It's important to keep the iris setting the same for each shot, otherwise the depth of field will change and cause the shots to become misaligned. To make certain that the camera doesn't move when you press the shutter, use the self-timer option. This will ensure that the three photos can be combined with no misaligned details.

We've popped three shots on the CD for you to experiment with. These photos of the same location were taken with slightly different shutter speeds to get a variety of exposures. On its own each shot is imperfect, but by combining the three shots as a single HDR image you can create something that has more levels of detail across the whole tonal range than you could achieve with a single shot. An HDR image contains 32 bits per channel instead of the usual 8 bits per channel, enabling you to create an image that contains far more picture information in the shadows, midtones and highlights.



Combine three differently exposed photographs into a single HDR image that displays the maximum detail

To turn your three differently exposed shots into an HDR image, open Photoshop CS2. Go to File>Automate>Merge to HDR. In the next dialog box click on Browse and navigate to the folder storing the three source images. Select them and click OK. Photoshop will then open the three files (this might take some time as there's lots of number crunching to be done!). The Merge to HDR interface will open, giving you a preview of the composite image. Hit OK, and Photoshop will create a merged HDR file.

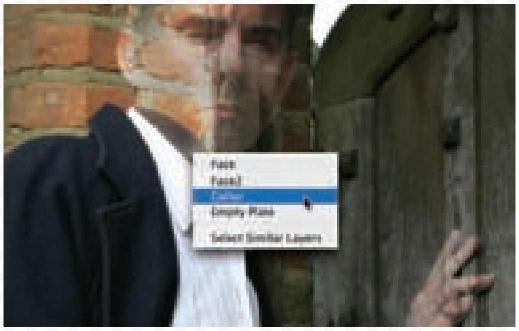
Tip

If you need an instant answer to a vexing problem, visit the Problem Shared… area on the *Photoshop Creative* forum. There's a very good chance that a fellow reader can shed some light on your dilemma. See **www.pshopcreative.co.uk/forum**

Faster layer selection

Take a shortcut

The Move tool does more than move the contents of a targeted layer. Instead of clicking on layer thumbnails to select specific layer content, click the Auto Select Layer box in the Options bar. You can then select the content of any layer in the Layers palette by simply clicking on the appropriate pixels in the main work area. Another way to select a specific layer without opening the Layers palette is to right-click with the Move tool. A pop-up box appears with the name of every layer that has content lying under the cursor.



KEYBOARD SHORTCUTS File menu

	PC	Mac
New document	Ctrl + N	Apple + N
Open	Ctrl + O	Apple + O
Browse	Alt + Ctrl + O	Options + Apple + O
Close	Ctrl + W	Apple + W

At this stage the image will look less than impressive. That's partly because your Mac or PC monitor can't faithfully display 32 bit colour images. You'll need to convert the image to 8 bits to see an accurate version of the finished result. Go to Image>Mode. Note the 32 Bit option is ticked. Choose the 8 Bit option instead. The HDR conversion dialog box will open. In the Method pull-down choose Local Adaptation. You can now tweak radius and threshold values to improve the shot.

If you're using our source photos, to try out the HDRI technique set Radius to 92 pixels and Threshold to 0.85. In the Toning Curve and Histogram drag the shadow, midtone and highlight points of the curve so they align with the peaks of the histogram's graph. The HDR image will have more detail in the shadows, midtones and highlights than an image captured using a single exposure setting.

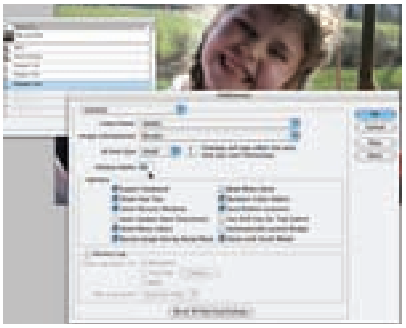
History lesson

Q I'm keen to develop my Photoshop knowledge and find your magazine a fantastic resource. I know that Photoshop remembers the last few things you do in its History palette, enabling you to retrace your last few steps. Are there any other ways the History palette can be used to enhance my Photoshop workflow?

Cally Forrest

A Being enable to undo multiple events is one of Photoshop's greatest strengths, as it gives you the creative freedom to experiment with various techniques without having to commit to them. Go to Window>History to see the History palette. Every brush stroke you make or new layer you create will be recorded as a new History state – a snapshot of how the document looked at a specific time in the creative process. If you find that you've gone down a creative cul de sac, press Apple+Option+Z (Mac) or Ctrl+Alt+Z (PC) to go back a step in history.

The History palette only records direct changes to your image. It won't record things like changing foreground colours, for example. By default Photoshop's History palette remembers the last 20 things you've done to your document. To increase the number of History states that the package will remember, go to Edit>Preferences>General (Photoshop>Preferences>General on a Mac).



Increase Photoshop's ability to remember History states to help you retrace more of your creative steps

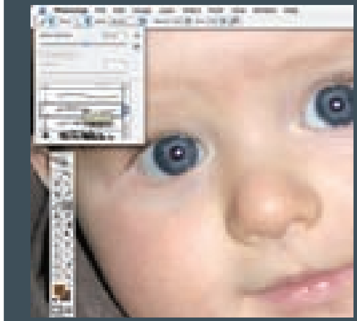
HAIR TODAY

Modifying brush strokes

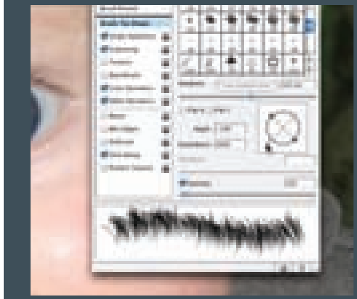
Q Call me childish, but I'd like to give my mate's new baby a Photoshop makeover by adding a beard to his photo (for a congratulations card!). Can you recommend a technique that will create realistic hair?

Joseph Havers

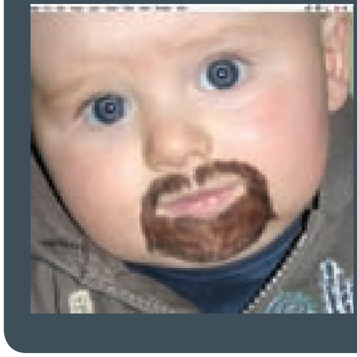
A Photoshop is often used to take the mickey out of one's mates Joseph, so we're happy to point you in the right direction! On its default setting the Brush tool isn't much cop at creating hair, but with a bit of tinkering with brush tip attributes you'll have a bearded baby in no time.



01 Brush Preset picker Select a suitable foreground and background colour for your digital hair. We went for two similar shades of brown. Select the Brush tool (B). In the Options bar click on the Brush Preset picker and scroll down until you find the Dune Grass brush tip (it's in the default set).



02 Brushes palette To fine-tune the grass brush tip and make it look more like hair, click the Brushes palette icon in the Options bar. Click on Brush Tip Shape. Change Angle to -139 to make the hairs point downwards. For denser clumps of hair change Spacing to 10%.

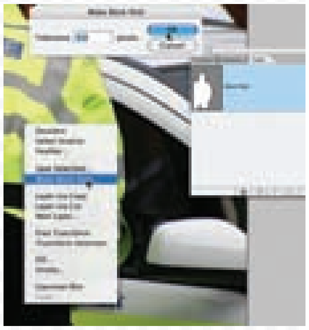


03 Let us spray Spray the hair-shaped brush tip onto your subject's face. Use the square bracket keys to change the brush size while you work to create different sized hairs. Pop back to the Brushes palette and alter the angle of the brush tip to make it suit the contours of the face.

Saving selections

Keep those ants marching

When you make a selection with tools like the Elliptical Marquee or Magic Wand, the 'marching ants' indicate selected areas. The selection marquee disappears when you close the document or make a new selection. To preserve the marquee selection and access it later, right-click the 'ants' with a selection tool. In the pop-up, hit Make Work Path. For a smoother path with fewer anchor points pick a high Tolerance value. You can then reactivate the selection marquee by accessing its path in the Paths palette.



Tip

Once you hit a certain age you may find your 20/20 vision begins to wane. Luckily, Photoshop allows you to create a 'big print' edition of the interface. Go to Preferences>General, change UI Font Size to Large, and restart.

KEYBOARD SHORTCUTS File menu

	PC	Mac
Close All	Alt + Ctrl + W	Option + Apple + W
Save	Ctrl + S	Apple + S
Save As...	Shift + Ctrl + S	Shift + Apple + S
Save For Web	Alt + Shift + Ctrl + S	Option + Shift + Apple + S

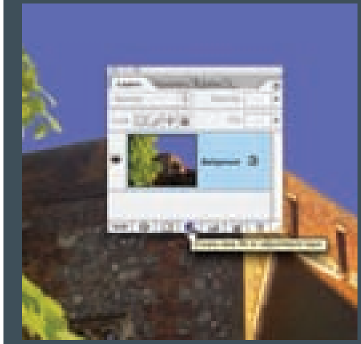
SUMMER TO AUTUMN

Changing seasons in seconds

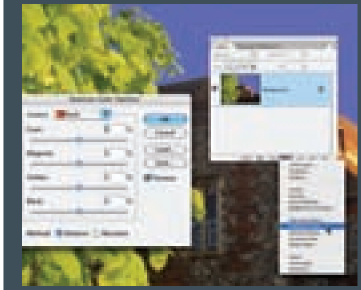
Q **I need to show the same scene in different seasons. How can I give summer leaves an autumnal tint without altering the colours in the rest of the shot?**

Polly Saunders

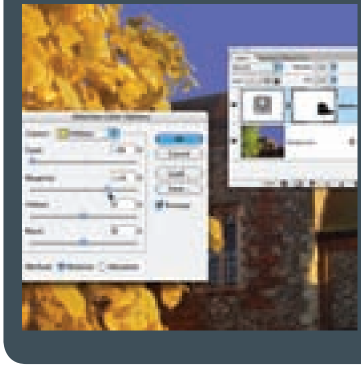
A You could use the Magic Wand to sample a selection of leaves, then use Select>Similar to add more. You could then use Image>Adjustments>Hue/Saturation to tinker with the leaves' colour. But a quicker and more effective method is to colour correct specific colours using an adjustment layer.



01 Adjustment layers Open your source file (or experiment with our own Seasons.jpg from the CD). Our source image was taken in the summer and features lush green chlorophyll-packed leaves. To fast forward to early autumn, click on the Create New Fill or Adjustment Layer icon at the bottom of the Layers palette.



02 Selective Color In the pull-down list of adjustment layers, click the Selective Color option. The Options dialog appears. An adjustment layer will also appear above the background layer in the Layers palette. You'll use this to target and change the colour of the leaves.



03 Shifting seasons In the Colors option select Yellows. Drag Cyan down to -96%. Warm the colours up by increasing Magenta to +45%. This will turn the lush green leaves yellow. To prevent the adjustment layer from changing colours in other parts of the image, spray a black brush onto the parts off the layer's mask.

Type a new number into the History States box. The maximum number of History states that Photoshop will remember is 999, but that will make more demands on your PC's RAM and potentially slow down operations such as filter application. A value of 50 should give you enough scope to undo most mistakes.

As well as retracing your image-editing changes step by step, you can jump back greater lengths of time by clicking on a specific state in the History palette. All of the states after this point will become greyed out, allowing you to continue editing the image from your chosen state. This is like going into the past, changing an event and creating a brand new timeline.

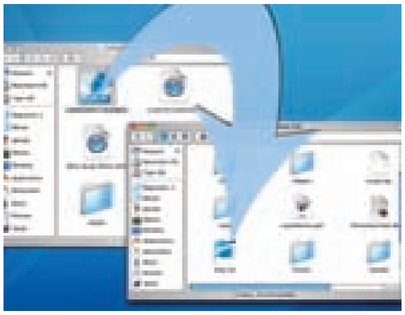
Don't get too dependent on the History palette's time-travelling powers, however. Once you've closed your document all the History states associated with it will be lost forever – like the last hours of that drunken Friday night which you'll never get back…

Plug and play

Q I've started to experiment with plug-ins (on a Mac). Most plug-ins happily install themselves, but occasionally I find I've unzipped a folder full of files that need to be installed manually. How do I get the plug-in to appear in Photoshop?

Josh Layne

A If you download a plug-in and find yourself faced with an uninstalled folder full of files, don't worry. The only file that Photoshop is interested in is represented by a little blue plug-shaped icon with 'plug-in' written on it. Pop across to your Applications folder and find the Photoshop folder. Inside that you'll see a sub-folder called Plug-Ins. On a Mac this folder is adorned by a handy plug-shaped graphic, making it a doddle to find (PC owners get a similarly named folder minus the icon). Simply drag the plug-in file from the third-party folder into Photoshop's Plug-In folder. Once you've restarted Photoshop, the plug-in will appear in the main menu, usually in the Filters section.



Manually install Photoshop plug-ins by dragging the third-party plug-in file into Photoshop's Plug-In folder

See in the dark

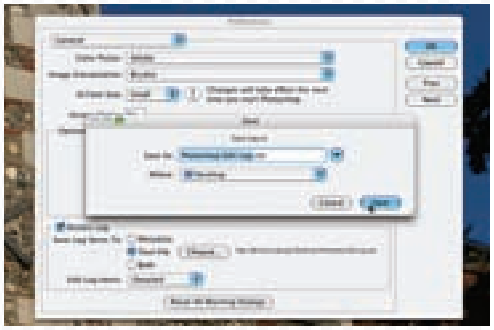
Q I'm trying to create the effect of a person being seen through night vision-style goggles or binoculars. Any tips on making this look authentic?

Alan Pearson

Making history

Don't lose valuable information

Once you close your Photoshop document you lose all the History states recorded during your image editing. When you're experimenting with techniques, the History palette helps you remember the combination of filters and techniques you've applied. One way of preserving this useful step-by-step info is to go to the Preferences menu. In the General section tick the History Log box. Set Edit Log Items to Detailed. Photoshop will save the document's History states as a text file, enabling you to access valuable info when Photoshop closes down.



KEYBOARD SHORTCUTS File menu

	PC	Mac
Revert	F12	F12
Page Setup	Shift + Ctrl + P	Shift + Apple + P
Print with Preview	Alt + Ctrl + P	Option + Apple + P
Print	Ctrl + P	Apple + P

Fake a cool hi-tech-style night vision effect with a little help from adjustment layers, the Noise filter and the Gradient tool

A There's a host of hi-tech gadgets that enable us to see in the dark by enhancing available light such as moonlight, or even revealing light that's invisible to the naked eye. Most of these night vision devices produce images which have a distinctive green colour cast. This is due to the phosphorus screens used to display the enhanced nocturnal images.

Photoshop boasts plenty of colour correction tools that enable you to turn ordinary daylight into convincing night vision-style scenes. To turn day into night vision, first select a suitable source file. Now click on the Create New Fill or Adjustment Layer icon. Choose the Hue/Saturation adjustment layer and then click on the Colorize option. Next, drag the Hue slider to change the colour of the image. A value of 115 should add a ghoulishly green hue to your shot. Boost the Saturation slider to 34 to create a more vivid fluorescent green.

Most night vision devices display tiny black spots on the picture. These are caused by dust particles which are attracted to the device's screen. For added authenticity, fake these artefacts by choosing Filter>Noise>Add Noise. In the Add Noise dialog box set Amount to 27% to create an authentically grainy hi-tech-style night vision image.

Enhance your shot by making it look like you're viewing the subject through binoculars of a telescopic gun site. Select the Gradient tool then click on Gradient Editor in the Options bar. Select the Foreground to Transparent gradient preset. Click OK. Now choose a Radial gradient. Click on the Reverse option. Create a new layer and use the modified Gradient tool to draw a soft circular edge that mimics the view seen through binoculars (which is a single circle, not the two overlapping circles that you often see in the movies).

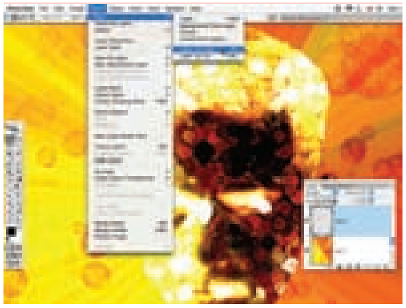
Clever copying

Q When I copy a selection from one layer and paste it to a new layer, the copied selection of pixels is always placed in the dead centre of the document. This is annoying, as I have to use the Move tool to try and align the copied selection on the new layer with the original pixels on the background layer. Is there any way of getting copied pixels from one layer to paste into the exact same location in a new layer?

Robert Fry

A There is indeed a simple and effective way to make copied pixels paste into the exact location as the original selection. Make your selection as normal, using tools like the Magnetic or Freehand Lasso. The 'marching ants' selection marquee will appear. If you use Edit Copy then Edit>Paste, Photoshop will indeed paste the copied pixels in the centre of the work area, regardless of their original location.

To make the marquee selection appear on a new layer in the same location as the original source pixels, go to the main menu and choose Layer>New>Layer via Copy. Photoshop will then copy the selected pixels and place them on a new layer in the same position as they originally were. There are variations of this technique such as Layer via Cut, which removes the original pixels and transplants them to a new layer in the same position.



Copy and transplant selected pixels to a new layer with the Layer via Copy command. They will occupy the same position onscreen as the original pixels

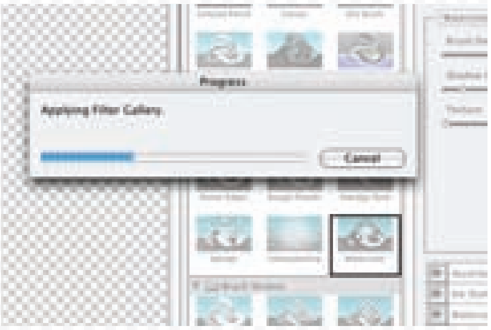
Book Resources

Want to know what Photoshop books are out there? Pay a visit to **www.photoshopbooks.com**, which lists all of the greats. It is a US site, but once you've found the title you like, just order it from your usual book retailer!

Cancel operations

Get out of the slow lane

As your PC's RAM size has increased over the years, so also has the resolution of the files that you might want to edit. CS2's Filter Gallery enables you to apply multiple filters to an image in one go, resulting in moments when you can find yourself staring at a slowly chugging progress bar. If you want to pull the plug on a particularly slow-moving filter combo, then hit Escape in order to cancel the operation. Mac users can also resort to the ever handy Apple and full stop keyboard shortcut in order to effectively halt any operation in its tracks.



Tighter gradients

Add a little drama

The Gradient tool's editor automatically places a Color Midpoint control icon between adjacent colour stops to create a smooth linear blend between colours. You can alter the look of a gradient's blends by moving the Color Midpoint icon to a new location. Moving the location of this icon offsets the mix between adjacent colour stops. By using this technique you can create tight dramatic blends between different colours instead of the gradual linear blends, giving you more creative control over the behaviour of your edited gradients.

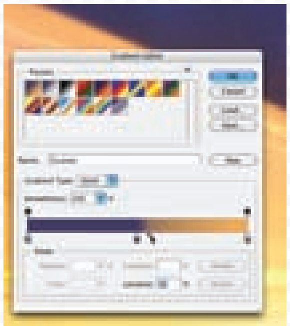
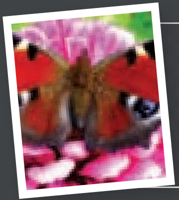


PHOTO FIX

Send in your troublesome images for us to fix…



Send your problematic photos on a CD to:

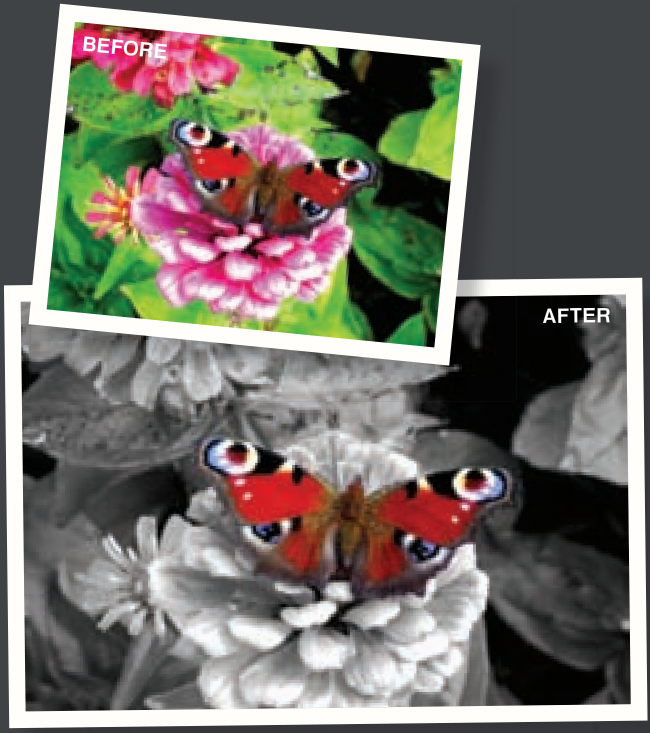
**Photo Fix, *Photoshop Creative*, Imagine Publishing,
Richmond House, 33 Richmond Hill, Bournemouth,
Dorset BH2 6EZ**

Unfortunately we cannot return CDs

Merge modes for dramatic images

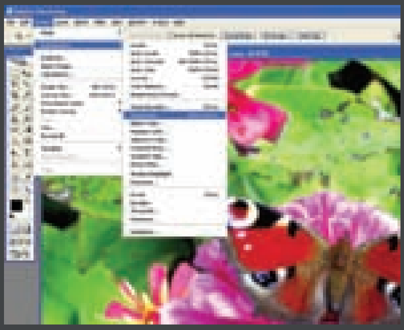
If you can't decide whether to make your photo black and white or colour, why not use both?

A very efficient way to draw attention to certain areas of an image is to make those areas in colour and desaturate the rest. This can transform an image and give it a sophisticated look. You can use layer masks or select the area, paste it on another layer and desaturate the layer below – but we're going to use the History brush. This is an ingenious tool that lets you paint with a past state of your image, so you can use selective colouring to make one element stand out. Colour can change the whole mood, and it's equally powerful if used sparingly to emphasise certain elements. The technique can be used on a variety of images, but this one was particularly suitable, as although the butterfly is already the strongest factor, it's possible to make it even more outstanding.

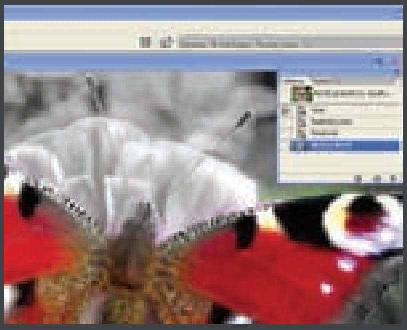


SPLASH OF COLOUR

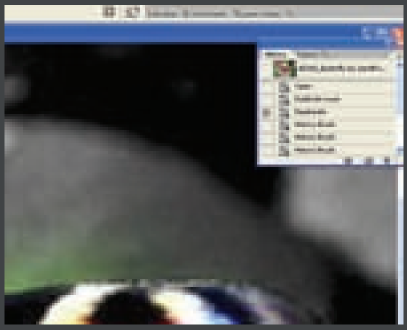
Make parts of your photograph stand out



01 Drain the colour Open your image and duplicate it to a different layer so it's protected, by right-clicking on it in the Layers palette and selecting Duplicate Layer. Select Window>History to bring up the History palette. This is where you can choose which History state you'll be using to paint. Select Image> Adjustments>Desaturate to remove the colour from the entire photograph.



02 Colour addition The History palette lets you revert the image to a state by clicking, and also paint selected areas by clicking the square to the left of a state you want to work from in the History window. A brush icon appears, setting the source for the History brush. To add colour, click the left-hand box at the top before desaturating. Zoom in, pick History Brush, set its size to 70px and paint over the main areas.



03 Rectify mistakes Chances are you'll go over the edges and colour the bits you don't want. You can easily sort this out by clicking the box in the History palette next to the Desaturate stage. This allows you to go around the edges and make the places you've accidentally coloured black and white again. Use the History brush on a small size setting for greater accuracy.

Tool School

Background toning

To add a slight overall tone to your image after you've desaturated, choose Image>Adjustments> Hue and Saturation, check the Colorize box and then experiment with the Hue and Saturation sliders until you're happy.

RESOURCES

The best online sources to extend your ever-growing knowledge of Photoshop…

DAVRO DIGITAL

www.davrodigital.co.uk

The phrase that appears throughout this site is 'making Photoshop a pleasure instead of a challenge', and Davro Digital is true to its word. A particularly useful feature is the Photoshop Toolbox. By clicking any of the tools in the toolbar, you'll be directed to a detailed explanation of it. This is a huge part of the tutorial section, as examples are included of how each tool can be used in addition to written explanations. For quick access to over 20 Photoshop tips, pop by the Photoshop Top Tips page. Also, the page detailing the Photoshop video CDs and DVDs available to purchase from the site may be of interest. There are many downloadable videos – some free, others not. Please note you'll need Windows Media Player to view the tutorial video clips. In addition, there are some very thorough written tutorials that show how to produce extremely impressive effects. Topics include how to adjust the halftone of an image using curves, sepia toning an image, removing red eye and creating a painterly effect.

davrodigital
Hayes Island Cafe

ADOBE EVANGELISTS

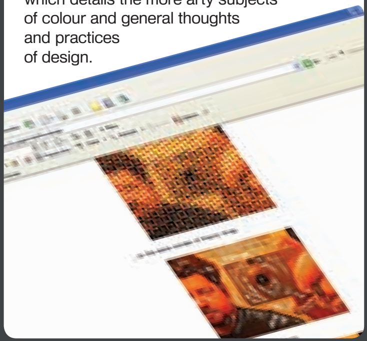
www.adobeevangelists.com

This site's tutorials are PDFs, so you'll need to download them before reading. Written by Adobe experts, they're packed with essential, high-quality info. There's also a remarkable selection of beautiful photography and illustrations in Julieanne's gallery, plus handouts from special events and workshops. It's like having access to a free book of tutorials! Some were written for earlier versions of Photoshop, but are still relevant. The site also has lists of recommended reading, useful actions to help in your projects, different forms of training, and links to inspirational digital artists' and photographers' sites.

WEBMONKEY

www.webmonkey.com

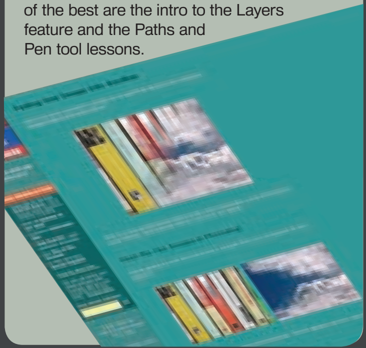
This site has technical and design-related articles and tutorials for users of all abilities. Although mainly for web developers, it offers perfect material for those new to Photoshop. Topics include explanations of various formats and which ones are best for certain projects. The Graphics section in the Design tutorial folder has most of the Photoshop-related tutorials. Webmonkey is especially handy if you plan to produce a site and want a good overview on how to build it and create the graphics. The design area informs you about Photoshop, ImageReady and Fireworks. For more general info on design, visit Advice from Primates, which details the more arty subjects of colour and general thoughts and practices of design.



ELATED

www.elated.com

Elated offers not only great tutorials, but also features such as five action kits you can download. That's a total of 47 actions to aid you in creative projects free of charge. The Photoshop tutorials can be found in the Web Graphics and Multimedia tutorial section. They are varied, providing info not only on tools but also on effects you can create using the program. Some are aimed at beginners, others at intermediate users or experts. Those new to the program will be delighted to find there's a list of ten basic tips about Photoshop. There are also articles focusing on areas of the program such as layers and masking. Two of the best are the intro to the Layers feature and the Paths and Pen tool lessons.



ADOBE PHOTOSHOP EXPERT CENTER

www.adobe.com/designcenter/

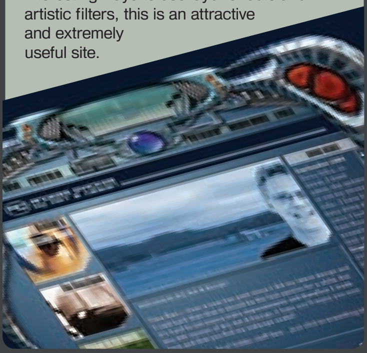
This area of the Adobe site has a vast list of design-related tutorials written by experts. Valuable tips include how to crop multiple photos at once in CS2, and advanced ways of pixel blending. Many lessons target advanced users, but basics include practical topics like how to view and rate photos. The greatest features of the program have been selected and explained, such as the useful Plastic Wrap filter which creates impressive glistening effects. Some of the tutorials are quite short, and ideal if you want to acquire info quickly. The longer ones are very thorough. One particularly useful title is 'Merge Images into a Masterpiece', which covers the handy topics of blending layer masks, styles and groups. This site is informative as well as inspiring and practical.

Adobe Design Center

ANDERS QVICKER

www.aqa-d.se/

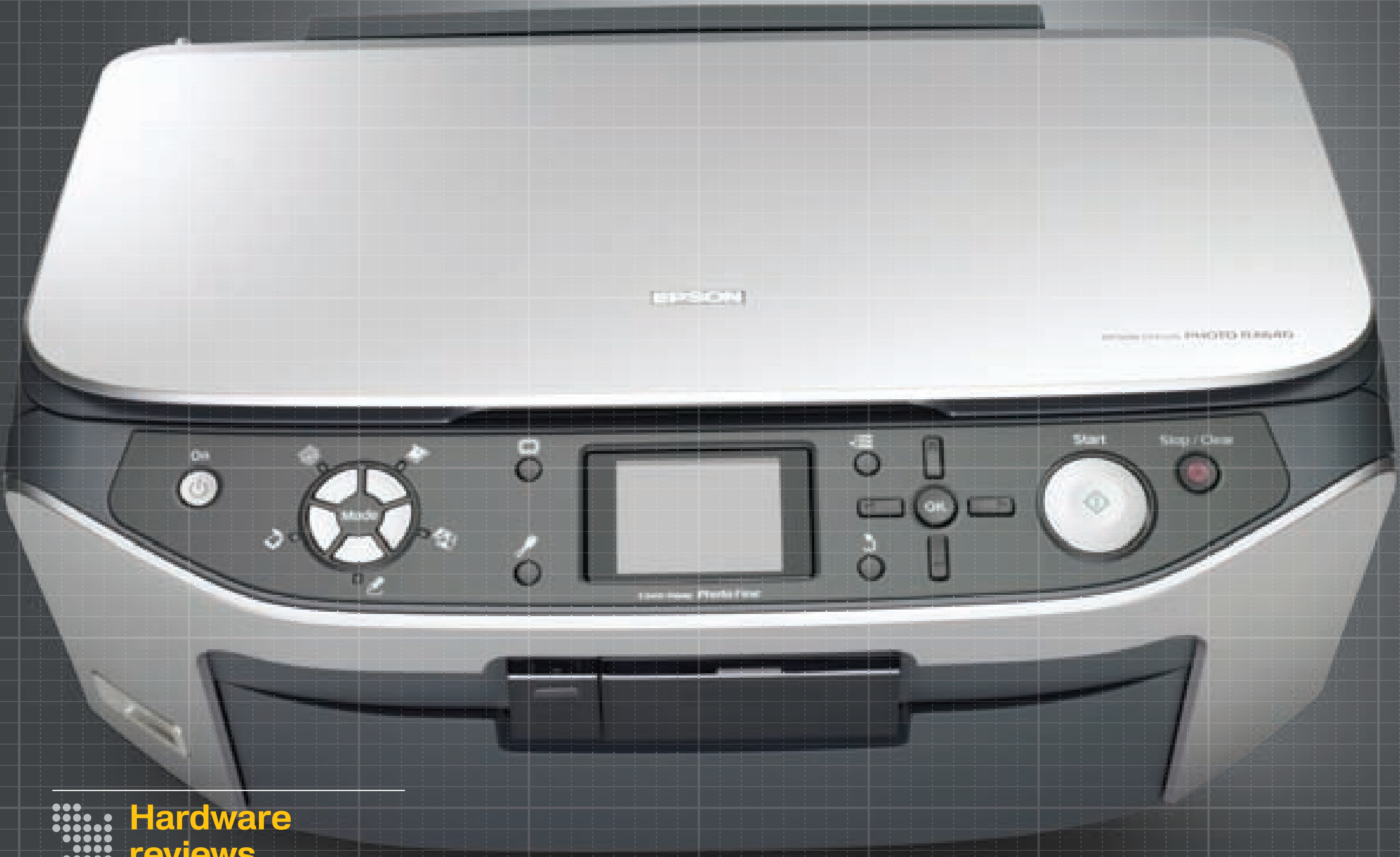
A really well-designed site packed with terrific tutorials. It features ways to create a range of effects and texture techniques, as well as produce great-looking text. Being also web- and Flash-related, some tutorials, are more relevant to producing a classy-looking site, but you'll also learn how to create a 3D photo effect, combine two photos and create interesting edges. All the effects or images produced are of a high quality. Packed with over 40 tutorials suggesting interesting ways to use layer effects and artistic filters, this is an attractive and extremely useful site.



eMag™

creative reviews

This issue we review an all-in-one from Epson that promises to delight home users, look at an entry-level graphics tablet and unearth some killer books



Hardware reviews

Epson Stylus Photo RX640 82
Genius MousePen 8x6 84

Book reviews

The Essential Digital Manipulation Manual for Photographers 86
Color Harmony Logos 87
Understanding Photoshop 87
Photoshop CS2 Speed Clinic 87

"Quality results across the board makes this all-in-one a winner"

Epson Stylus Photo RX640

CHECK IT OUT! | VISIT US ONLINE AT WWW.PSHOPCREATIVE.CO.UK

HARDWARE

Epson Stylus Photo RX640

The all-in-one solution to your scanning and printing needs…

info

COMPANY
Epson

WEB
www.epson.co.uk

PRICE (SSP)
£229.99

OPERATING SYSTEMS
Mac and PC

MINIMUM REQUIREMENTS
Windows 98SE, 2000 or XP
Mac OS 9.1 and OS X version 10.2

This all-in-one wonder has the capacity to scan photographs, film and negatives, print onto CDs, DVDs and a variety of papers, scan to and print from a range of memory cards and even output photos from your mobile phone. The speed of scanning a photo measuring 10cm x 15cm was extremely fast and did not jeopardise the quality, which was still crisp and clean when compared to the original. The Preview mode of the scanning process includes a useful option to automatically select the image in a marquee.

The Epson Scan software can be used in three modes: Auto, Home and Professional. When scanning a small photo and printing it at A4-size using the photographic adjustments in Epson Scan and Epson Easy Photo Print, the tones were richer than the original. Some of the adjustments available to scans include Tone Adjustment, Colour Restoration and Unsharp Mask.

The stages of printing using Epson Easy Photo Print are incredibly simple. First select the photos, then the paper, and finally the layout and print. If you choose to print using the software included in Epson Creativity Suite, the images you scan are displayed as thumbnails. To select the photos you want to print, check in the box beside them. You also have the option to batch copy the selected files or enlarge the photos at this stage. The Layout and Print step enables you to select a layout and make adjustments. We chose to print our image as a single A4-sized borderless

TAKE A CLOSER LOOK

Putting the Epson Stylus Photo RX640 under the spotlight

Simplicity and quality are key with this scanner/printer…

Print from scanned photos
You are able to print photographs directly from slides or negative film by using the convenient film holder.

CDs and DVDs
You'll find that it's quite easy to quickly produce professional quality and perfectly aligned CDs as well as DVDs.

Economical cartridges
Because the unit features six individual ink cartridges, when one runs out you don't have to replace the entire set.

print. If scanning multiple photos, you can print up to 16 borderless photos on one sheet or an index sheet of 20 thumbnail images with their photographic info, allowing easy comparison between them. The Photo Layout screen includes the time-saving option of selecting Fit to Window. Choosing the Enhance button enables image correction settings that take effect during printing. In this window you can choose Auto Correct, Scene Correction, Vivid and Clear, Brightness or Digital Camera Correction. There's also the option to magnify, move or rotate the image by small increments.

The printing time of the first A4 sheet we printed wasn't that fast, as it was set to the highest print quality and enhanced in many ways. However, the pristine results and rich tone were worth waiting for. If lower print quality settings are selected then the printing time obviously decreases. When printing onto Epson's Premium Glossy Photo Paper, the quality was exceptional and recommended if printing important images.

When printing and scanning negatives, you need to convert the machine by removing the document mat, inserting the negatives into the tray and attaching the tray to the scanner bed. In Epson Scan you then have to alter the film type and document type before scanning. The images produced by scanning the negatives appeared of perfect quality and scanned incredibly quickly. Once the negatives are scanned you can choose to view them individually or all displayed on the same screen.

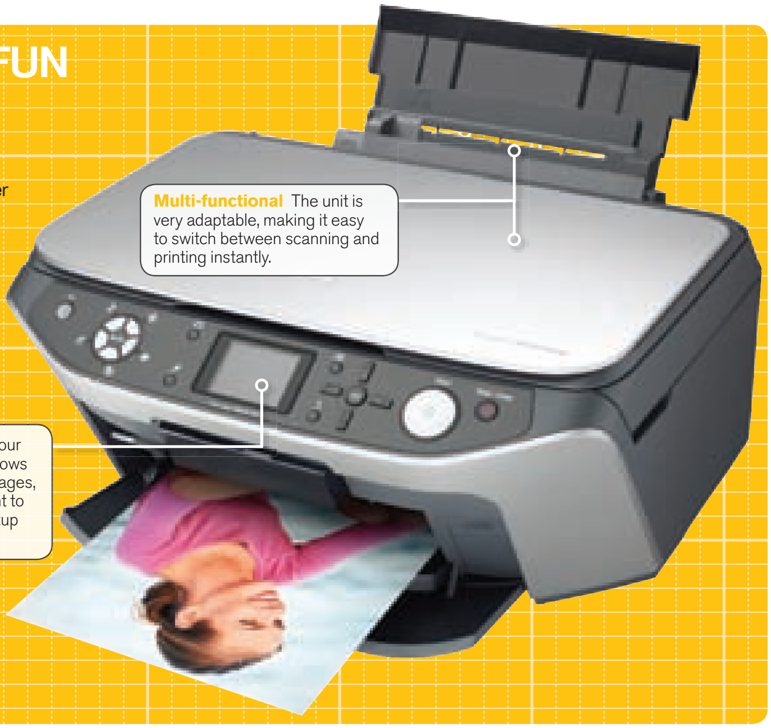
This unit has the advantage of separate ink cartridges which you change individually. Although they are nearly £12 each this can work out more economical as you don't have to replace all cartridges when one runs out. The 2.5-inch colour display screen on the front makes it easy to view photos from your memory card, select different functions the unit offers and alter its set up. Using this screen and the simple selection buttons allows you access to a range of features such as Print Cropped Photos to adjust your image's cropping area. Bonus characteristics include adding frames to your photo by choosing them onscreen, and even printing out a Combo printing sheet template, adding a personalised handwritten message and printing it directly onto your photo.

In addition to the main scanning/printing features, you can print directly from scanned photos to a printable CD or DVD. The CD we tried printed quickly, was of exceptional quality and was perfectly aligned. Once you've printed a personalised disc, you can enhance it further by creating a jewel case insert. As with the other printing methods you can choose images from a selection of memory devices including Smart media and Compact Flash.

To sum up, the unit is extremely easy to use, versatile and produces consistently good results.

ALL-IN-ONE FUN

Producing quick and professional quality scans and prints of a high standard in a multitude of forms, this unit has a lot to offer the home user



Multi-functional The unit is very adaptable, making it easy to switch between scanning and printing instantly.

Colour display menu The colour screen on the front of the unit allows you to display and select your images, choose which operation you want to carry out and even adjust the setup of the RX640.

PROS

- Easily adaptable unit
- Swift to set up and attach the transparency holder or CD/DVD tray
- Features that enhance and restore photographs
- Allows direct printing from a range of media

CONS

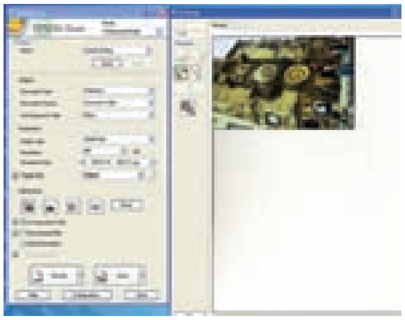
- When printing from a phone via infrared there was no option to adjust the settings
- Replacing all the ink cartridges at once would be a bit pricey

VERDICT

9.5

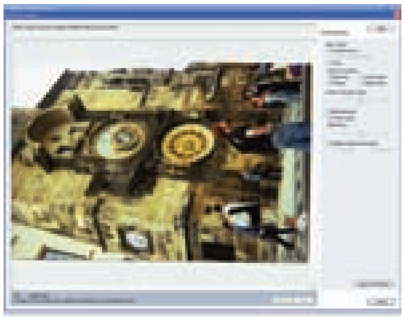
Great choice if you want an affordable unit that offers the whole package. Also suitable if you want to save space

> "WHEN USING THE PHOTOGRAPHIC ADJUSTMENTS IN EPSON SCAN AND EASY PHOTO PRINT, THE TONES WERE RICHER THAN THE ORIGINAL"



Premium quality prints
It's a quick and straightforward process to scan in your prints, enhance them and then print them at an enlarged size.

Mobile madness
Make use of the impressive bonus features of this unit, including its infrared sensor that allows you to print photos straight from your phone.



Correct your prints
The Epson Easy Print software that is included with the unit enables you to enhance and correct your images with ease.

HARDWARE

info

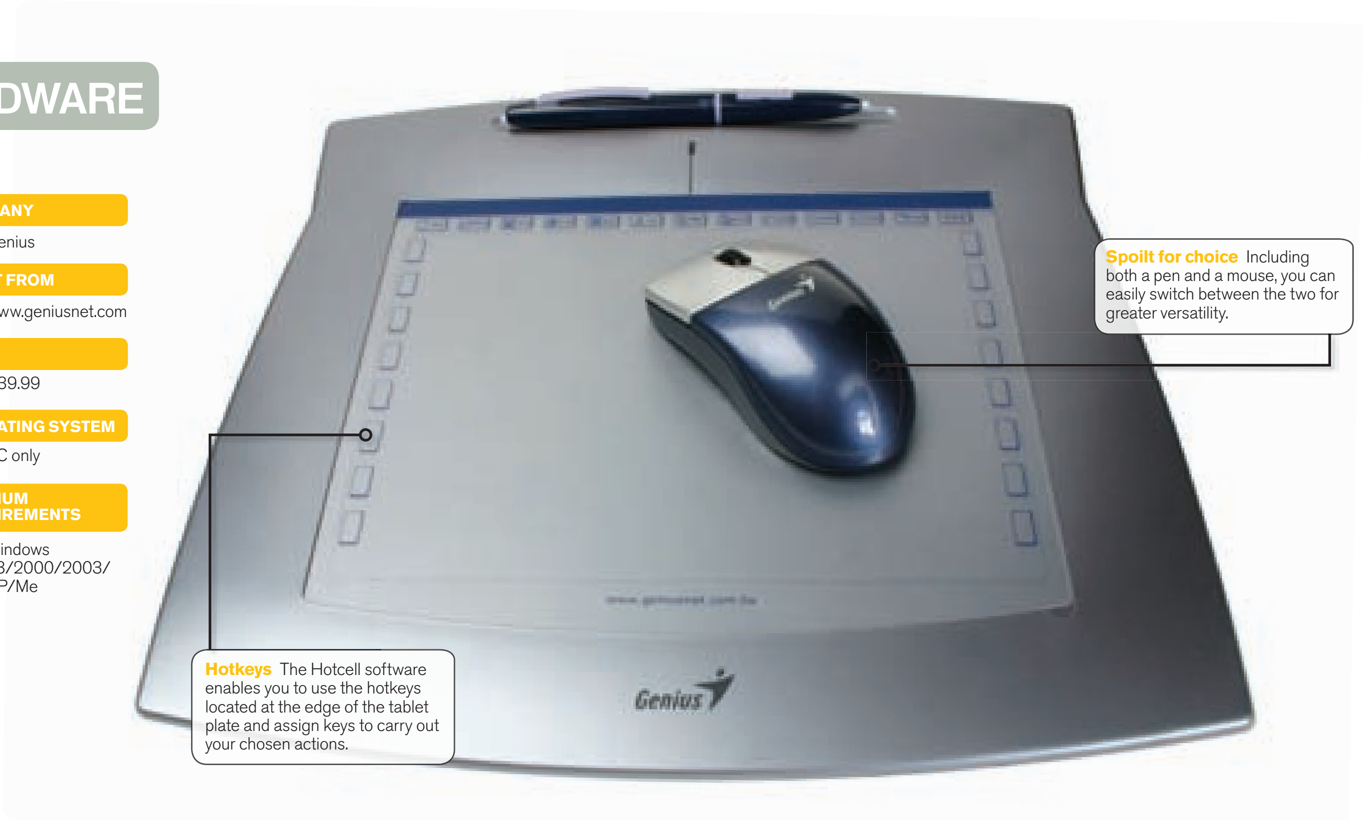
COMPANY
Genius

BUY IT FROM
www.geniusnet.com

PRICE
£39.99

OPERATING SYSTEM
PC only

MINIMUM REQUIREMENTS
Windows 98/2000/2003/XP/Me



Spoilt for choice Including both a pen and a mouse, you can easily switch between the two for greater versatility.

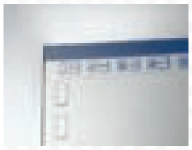
Hotkeys The Hotcell software enables you to use the hotkeys located at the edge of the tablet plate and assign keys to carry out your chosen actions.

Genius MousePen 8x6

Genius brings us an affordable graphics tablet option that is also convenient to use

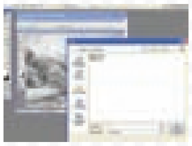
IN FOCUS

Take a closer look...

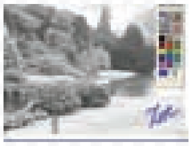


Hotcell software and hotkeys placed around the tablet plate can be used to quickly carry out commands and open apps.

There's a mouse as well as a stylus, so those who are not used to working with just the stylus can switch to the mouse for some ops.



The Pen Commander software lets you access a variety of apps and ops by drawing a command on the tablet plate.



PenSigner enables you to add signatures to work, and Annotate All lets you incorporate notes to screen grabs, documents.

The Genius MousePen 8x6 includes some great features and is straightforward to use. After connecting the tablet to the computer via USB, the Tablet Driver and PenSuite are set up in a single mouse click. The stylus has a pressure sensitive tip and two barrel buttons, making it perform like a three-button mouse. The tablet may not look too impressive and it took a while to get used to, but once using it, the full list of specs for the affordable price became apparent.

The intuitive PenCommander allows you to draw on the tablet plate for your command to be recognised and an action carried out quickly. You can emulate keyboard actions by clicking on the hotkeys on the tablet plate. The Hotcell layout consists of small buttons around the edge of the tablet plate that you click to carry out actions like Save, Print, Open or Back, making it quick to rectify mistakes. As some keys aren't assigned to a command, you can define them within the Genius Tablet control window and choose a program to run or a document to open. This enables you to customise your graphics tablet and carry out all ops and open applications using hotkeys.

The pen has 1,024-level pressure sensitivity for controlling shapes and thicknesses of lines – ideal for apps like Photoshop. Any problems we had were solved by adjusting the pressure sensitivity in the Genius Tablet control window. In the Pen control window, you can alter what the button commands relate to. Click sensitivity can also be adjusted, depending on how receptive you want the stylus to be to pressure.

Annotate All allows you to add handwritten notes, drawings or typed text to anything you see on the screen while in an app – very useful if you want to annotate a command onscreen. PenSigner lets you add either your signature or a drawing using the stylus, and attach it to any documents. All these apps can be accessed using key commands or the mouse.

If you don't use the pen and mouse for a while, they turn themselves off to conserve battery energy. The pen can be easily 'woken up' by tapping its nib a few times, and the mouse by clicking the left button. Having access to both makes this a very versatile tablet.

PROS
- Mouse and pen turn off when not used
- Affordable and compact
- Hotkeys let you carry out commands and open apps using the pen

CONS
- Getting used to the pen takes time
- Not Mac-compatible

VERDICT

8.0

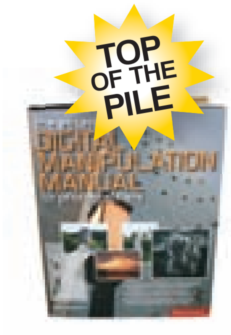
Affordable and offers a high level of pressure sensitivity. Intuitive features and apps make using it quick and easy.

eMag™

BOOKS

The Essential Digital Manipulation Manual for Photographers

Informative reading, practical project ideas and a stylish layout



This manual is ideal if you want to extend your knowledge of digital image manipulation or explore ways to enhance images with computer apps. You'll be glad to hear Photoshop features most throughout the book, but it also touches on alternatives like PSP and Digital Image Suite.

Particularly impressive are the examples of graphic styles that can be applied, including screen prints and comic strips. Apart from the techniques and processes that can transform photos, the hardware you'll need, such as type of camera, computer, scanner and accessories like graphics tablets, is also covered.

Photoshop basics are explained, then the book progresses to areas such as advanced use of colour and creating a perfect panorama. Practically no Photoshop topic is left uncovered, including text, retouching, transformations and the vast array of tools at your disposal. An incredibly useful section details the best ways to organise images using actions, batch processing or Adobe Bridge. The most attractive or predominant filters are illustrated, and there's a large section dedicated to black-and-white photography.

This manual is extremely full, covering a vast number of topics related to digital image manipulation and Photoshop. It includes attractive images as well as first-class info.

info

AUTHOR	Mike Crawford
PRICE	£25.00
PUBLISHER	Rotovision
ISBN	2-940378-01-0

Practical project proposals Not only are the techniques covered in depth, stunning composite ideas are also featured that show you how to combine a multitude of different images effectively.

Fantastic filters The images are large where they need to be in this manual. For example, if a filter produces a particularly impressive effect this will be emphasised.

YOUR ESSENTIAL GUIDE

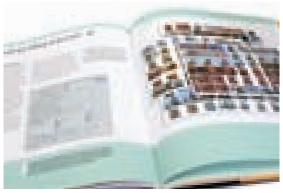
Everything you ever wanted to know about digital image manipulation

In-depth info If a subject needs to be covered in more depth, it will be. Colour balance, hue and saturation, selective colour, colour correction are included.

Cameras and computers are key If you're going to produce successful digital image manipulation, it's essential to begin by using the correct hardware.

Optimum output options Not only are the techniques explained in depth – also the output topics to consider, such as printers, papers and inks.

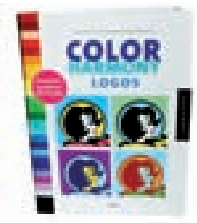
Suggested software In addition to suggesting projects, the manual also recommends the most appropriate software to use.



Sort it out Organising your images is vital, as it saves time and makes image manipulation far easier. This is why there's a three-part section on the topic.

NOTES | LET US KNOW IF THERE'S A TYPE OF PHOTOSHOP BOOK YOU'D LIKE US TO REVIEW – JUST EMAIL PCR@IMAGINE-PUBLISHING.CO.UK

Color Harmony Logos



info

AUTHORS
Christopher Simmons, Tim Belonax and Kate Earhart

PRICE
£16.99

PUBLISHER
Rockport

ISBN
1-59253-244-6

A valuable resource to help you choose the most effective colour combinations

Coinciding perfectly with our colour feature this issue, we present Color Harmony Logos, which includes not only 26 logos that each appear in 40 colour combinations, but 100 real-world examples. An interactive CD is included, containing the logos and a colour palette enabling you to experiment.

Different ways colour can be used to convey a message are illustrated. For instance, the word 'classic' is selected, with an explanation of the best way to express this using colour. It's stated that a classic colour is one that never goes out of style, eg royal blue. Examples of the way each word can be expressed using the same logo image but varying the colours is the central feature of this book.

Even if logo design is not your thing, this is helpful in understanding colour compatibility and the way colour is used to convey a message.

Communicating with colour A word is conveyed through each logo's design and also the colours chosen, eg 'the carefree colour of turquoise' is the theme to a tropical palette'.

HARMONY AND BALANCE

Discover tips and tricks to make your logo stand out

Complementary colour combinations Each chapter illustrates a logo in 40 effective colour combinations you can use in your own designs.

Spin the colour wheel There's clear advice on the relationship between primary, secondary and tertiary colours, and which colours go well together.

Learn by example The book includes examples of the impact colour makes on the design of advertising campaigns and products.

Play with colour The CD has various logos and a colour palette for you to print out different variations and see what works best.

info

AUTHOR
Richard Harrington

PRICE
£31.99

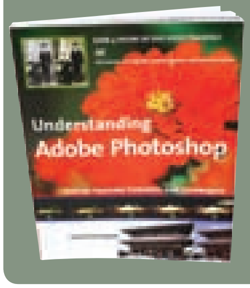
PUBLISHER
Peachpit Press

ISBN
0-321-36898-3

Understanding Adobe Photoshop

Clearly presented information supported by extensive video tutorials

The basics of Photoshop are covered in this manual as well as more complex topics such as outputting file types and using actions. This isn't suitable for more advanced users, as it covers many fundamental areas such as basic tools and the way the interface is laid out and its functions. Lots of large images and diagrams make it easier to grasp the concepts of each chapter. The final chapter discusses how to create a portfolio and different ways to share it, including on DVD, on the web or as a PDF file. The included DVD contains not only quizzes, image files from the book and activities, but also over four hours of training videos based on each topic covered.



Photoshop guides that include a CD or DVD can have an advantage over those without, as they offer multiple ways of learning the program. If you don't understand something in the book, it may become clear when you see the actions carried out onscreen in a video tutorial. It can often be easier to follow a few mouse movements than read an entire chapter trying to describe the process.

Whenever a section is accompanied by a video tutorial, it is clearly stated so you can use the two in unison. Even without the printed book, this would be a valuable resource for the video tutorials alone.

Photoshop CS2 Speed Clinic

Speedy suggestions to accelerate Photoshop

Speed Clinic

info

AUTHOR
Matt Kloskowski

PRICE
£24.99

PUBLISHER
Peachpit Press

ISBN
0-321-44165-6

This book is all about time-saving features of Photoshop that make using the program even easier. The first chapter covers Bridge in depth, exploring the ways it makes managing your images simpler. The book is packed with tips to make searching and organising quick and painless, and if you're unfamiliar with actions, it provides all the info you need. Batch processing and applying actions to multiple images are also covered in equal detail.

As Smart Objects are a powerful new part of CS2, a chapter is devoted to them. The most relevant feature of the book for those who work with the RAW format is its investigation into ways to speed up processing files in Camera Raw, eg making changes to multiple RAW files.

The info on scratch disk space, preferences and hard disk space will vastly improve the way you work, and an excellent section lists the numerous automations in Photoshop that do a lot of the complicated work for you. This alone should tempt you to read the book! There's a huge amount of info packed into its pages, which have a clean, friendly design.

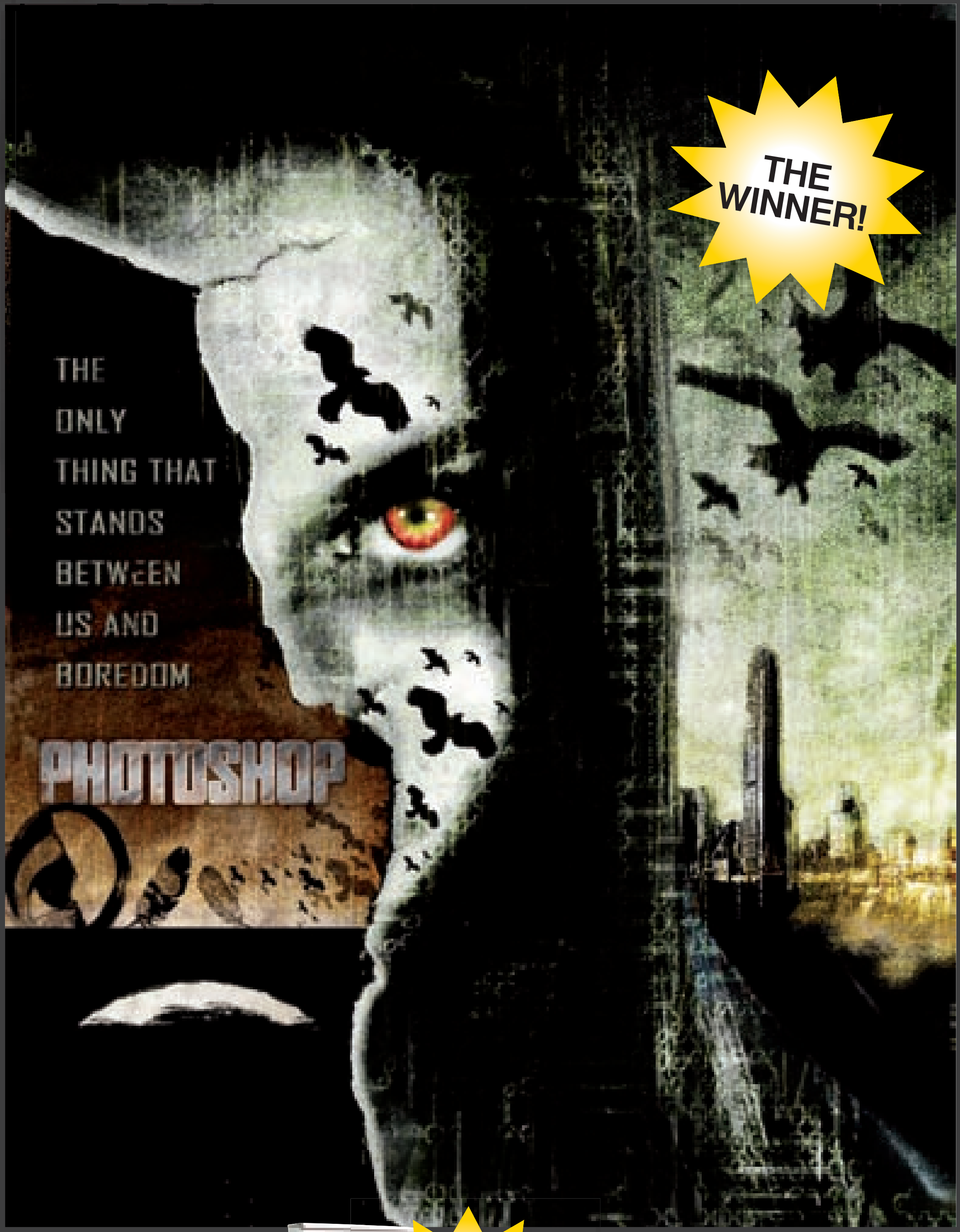
Exhibit

Forget the high-budget nonsense of *King Kong* – our last challenge spawned a whole new monster…

There were lots of smiles in the *Photoshop Creative* office when we saw some of the entries to issue eight's challenge. Bless all of you who turned the exceptionally cute photo of the kitten into a fiendish monster on the rampage in the city of Hong Kong. We were hoping some of you would use the images in that way and were delighted to see the results.

But it was also good to see how some of you used the photos in a different way. Much kudos to this issue's winner. Emma has taken all of the elements and given them an excellent twist, using a film poster as inspiration. Also a big 'well done' to Chris Fearon and James Bear for their artistic approach to the challenge, and to Airwane and Thitima Brownhill for the bright illustrations. Plus congratulations to George E Boyce and Neil Burley for taking the stained glass tutorial and incorporating the techniques into their challenge entries.

Please don't feel despondent if your entry didn't make it in this time – we have a challenge in each and every issue, so keep trying and one day your creation will make it into print!


THE WINNER!
THE ONLY THING THAT STANDS BETWEEN US AND BOREDOM
PHOTOSHOP

Get your work featured

If you'd like to share with other readers, send your work in to us and you could be featured on these pages. Just pop your images onto a CD and send to:

Exhibit, *Photoshop Creative*,
Imagine Publishing,
Richmond House,
33 Richmond Hill, Bournemouth,
Dorset BH2 6EZ, UK

WINNER! Gets a copy of the Fluid Mask plug-in

Alas, we can't return any CDs. If your entry is under 2MB, you can email it to **PCR@imagine-publishing.co.uk**

Emma Scott

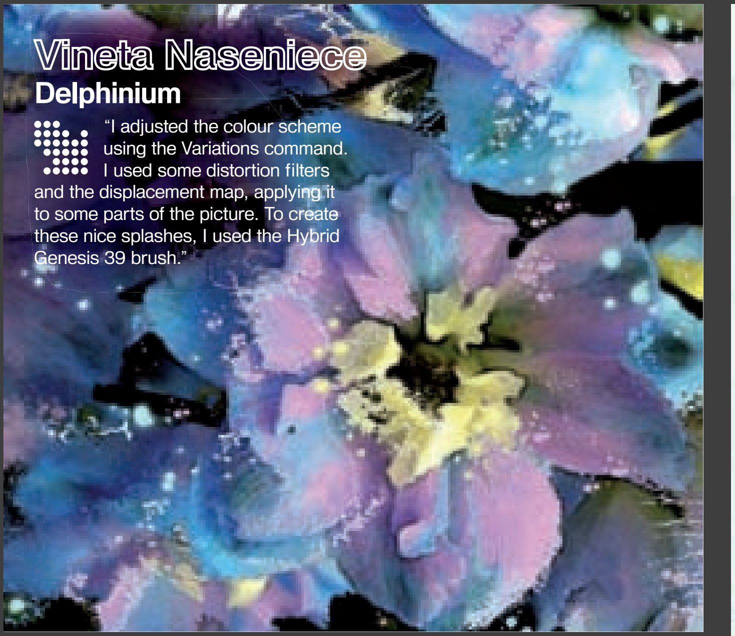
Untitled

"I got my inspiration from the poster for the film *Night Watch*, seeing as I liked the grunge-art effects they used on it. I gave the model a more frightening look by darkening her features and adding overlays of textures. The film's original tagline was 'The only thing that stands between us and darkness is the Night Watch'. Hope you like it."

Vineta Naseniece

Delphinium

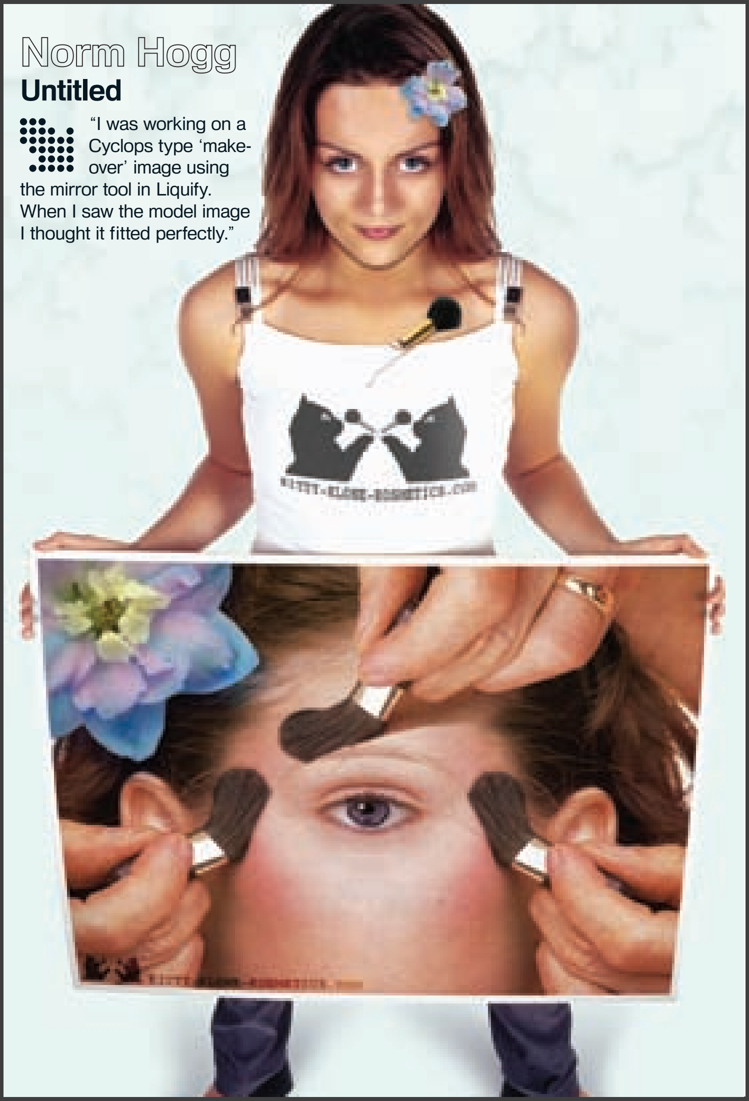
"I adjusted the colour scheme using the Variations command. I used some distortion filters and the displacement map, applying it to some parts of the picture. To create these nice splashes, I used the Hybrid Genesis 39 brush."



Norm Hogg

Untitled

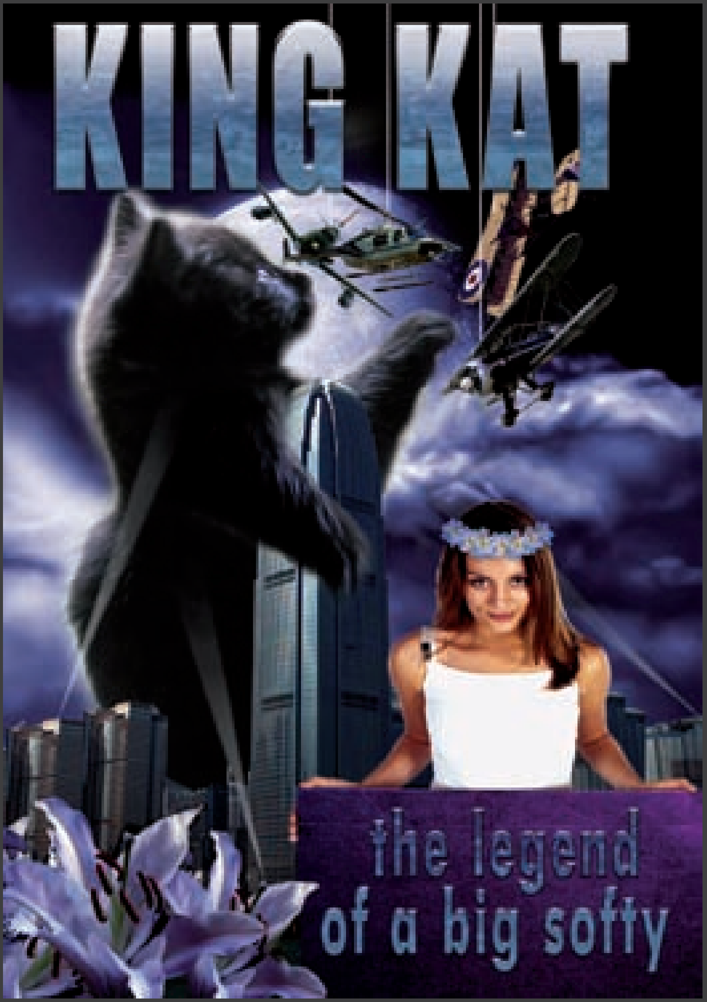
"I was working on a Cyclops type 'make-over' image using the mirror tool in Liquify. When I saw the model image I thought it fitted perfectly."



Mr V Pasiewicz

The King Kat

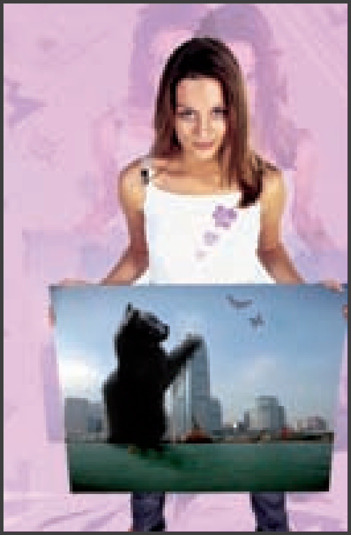
"This month, your set of photographs inspired me to create an image based on *King Kong*. I wanted to show the kitten playing with a mobile of planes as if he were the king of beasts – while the girl knows very well that it will soon go to sleep or sit purring on her lap."


KING KAT
the legend of a big softy

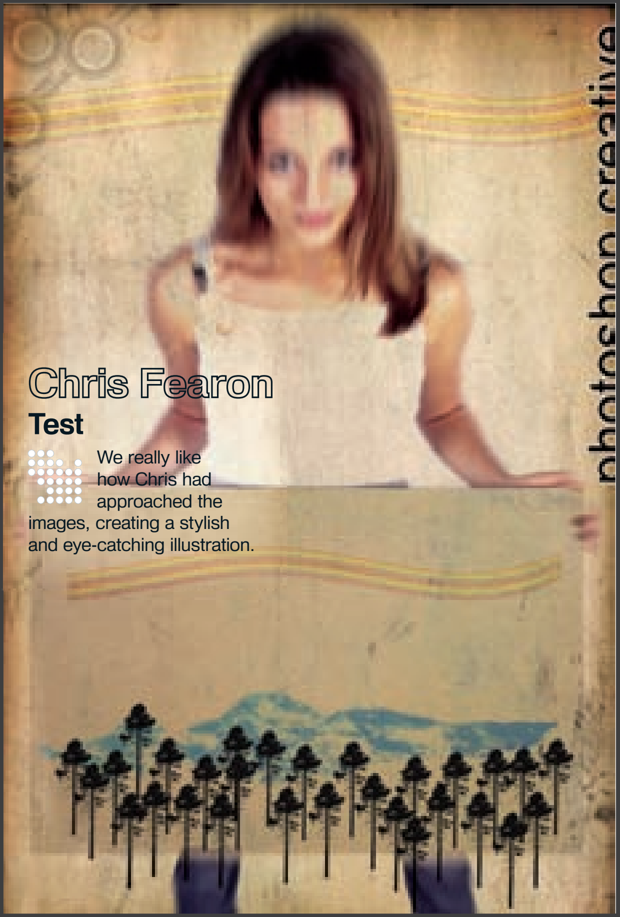
Melanie Allen

Lady retouched

"Only just found time to have a go at this month's Readers' Challenge. I lack imagination since I am not an artist, but I'm sure as I follow your tips I'll get braver. Keep up the great work – I am in awe of your creativity!"



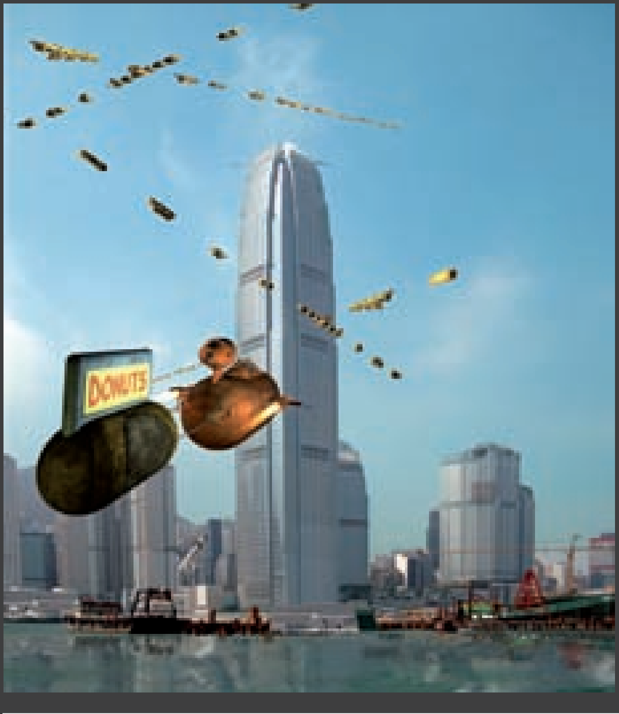
Exhibit

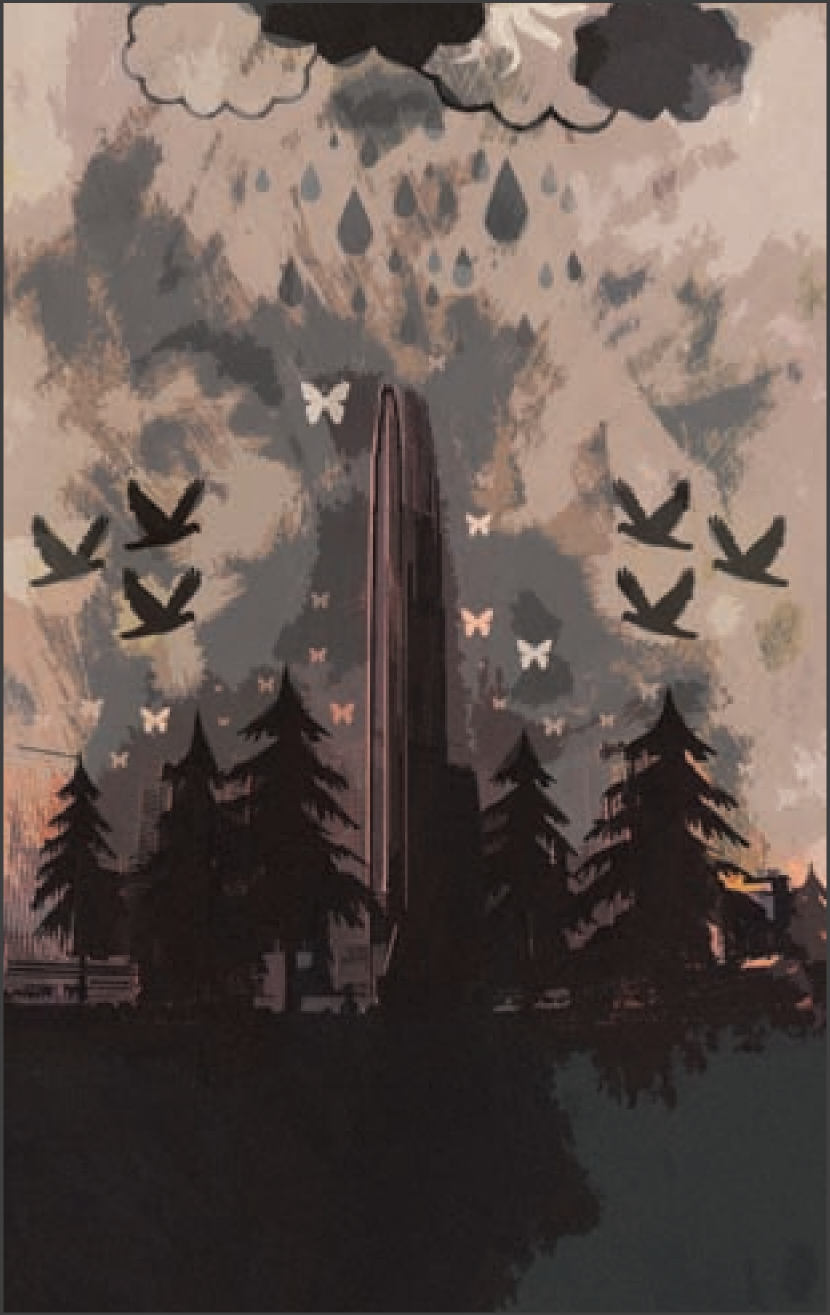


Chris Fearon

Test

We really like how Chris had approached the images, creating a stylish and eye-catching illustration.





Colin Langeveld

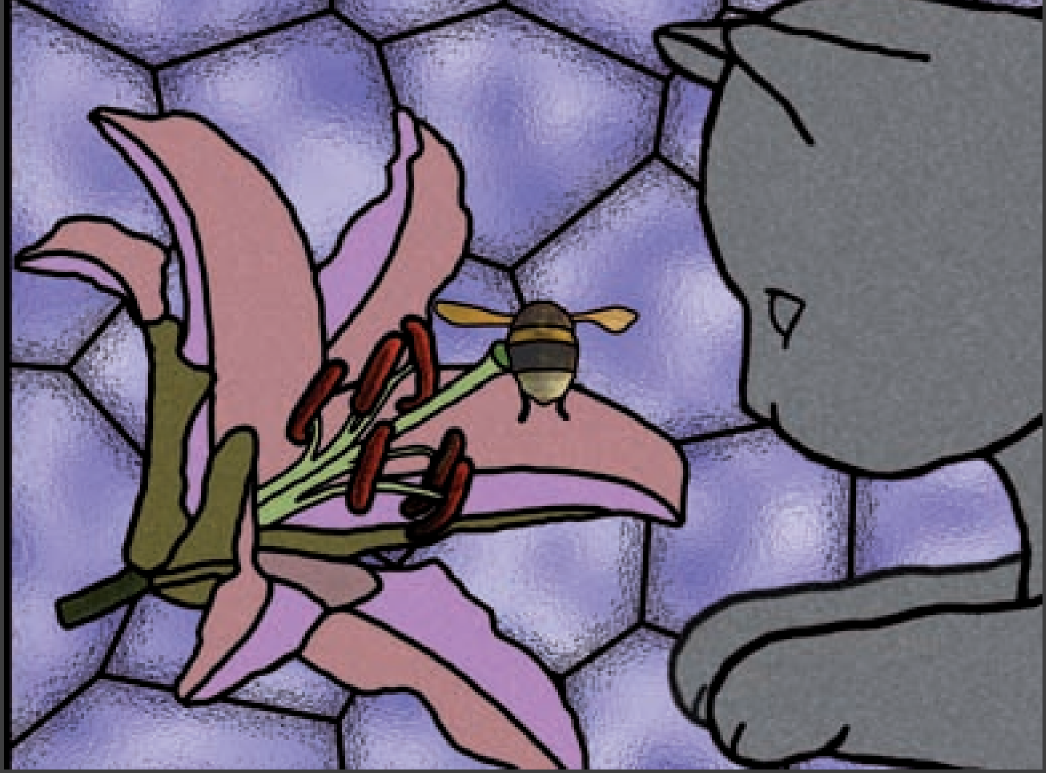
Hong Kong skyscraper (left)

Colin used his love of science fiction art to create this decidedly futuristic view of how Hong Kong may look in a few years' time.

James Bear

Skyscraper illustration (above)

"I had no idea how this image was going to end up – like all my work it's spontaneous. It was only near the end that I decided to try my own take on the Custom Shapes tutorial. The background was created from layer upon layer of brush strokes. The brushes themselves were custom-made from scanned-in paintstrokes."

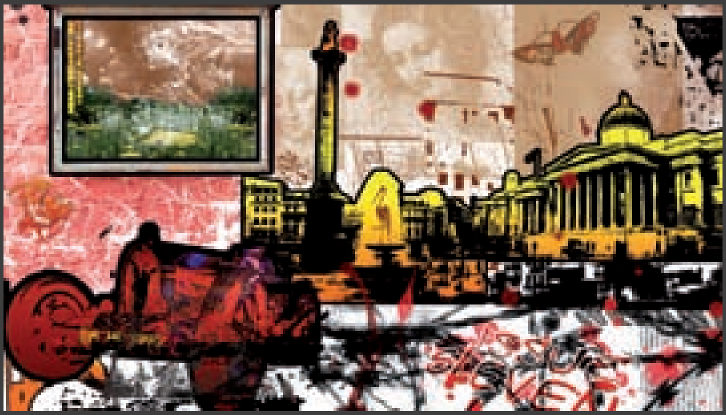


Turn to page 98 and enter this issue's Readers' Challenge

George E Boyce

Lilipuss

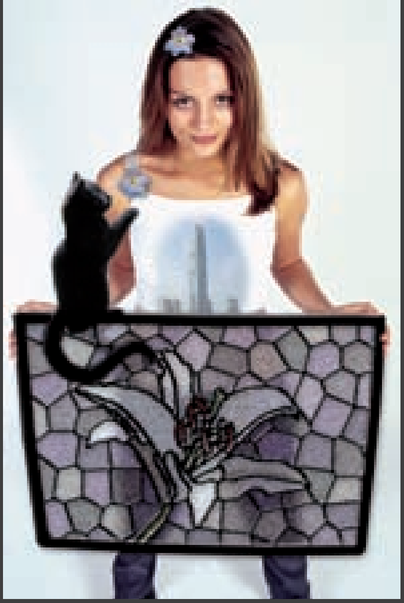
"Inspired by the tutorial on stained glass, I produced this picture using the kitten and lily images supplied, plus my own photo of the bee. Selections were made with the Pen tool and various filters applied to different layers."



Neil Burley

Untitled

"The stained glass tutorial was great, and layering the lily above a layer with the woman's legs and blouse put in, then merging them before applying the Glass Effect filter meant that the background got distorted too. The cat was fun, adding the tail and using a fine Smudge tool to get the fur appearance."



Airwane

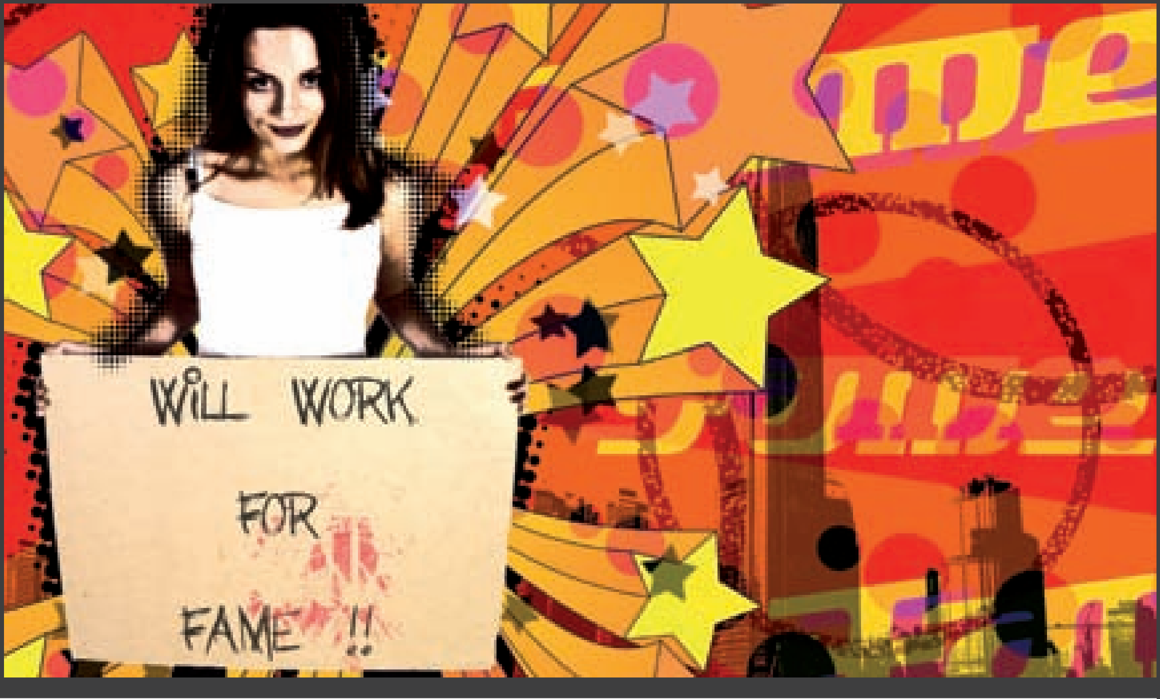
Issue Sleven (above)

"The title is similar to the film. For this one I chose to make it more like a collage, which was my favourite technique before using Photoshop. So there is no real composition – this is more like freestyle technique and all resources are from the disc."

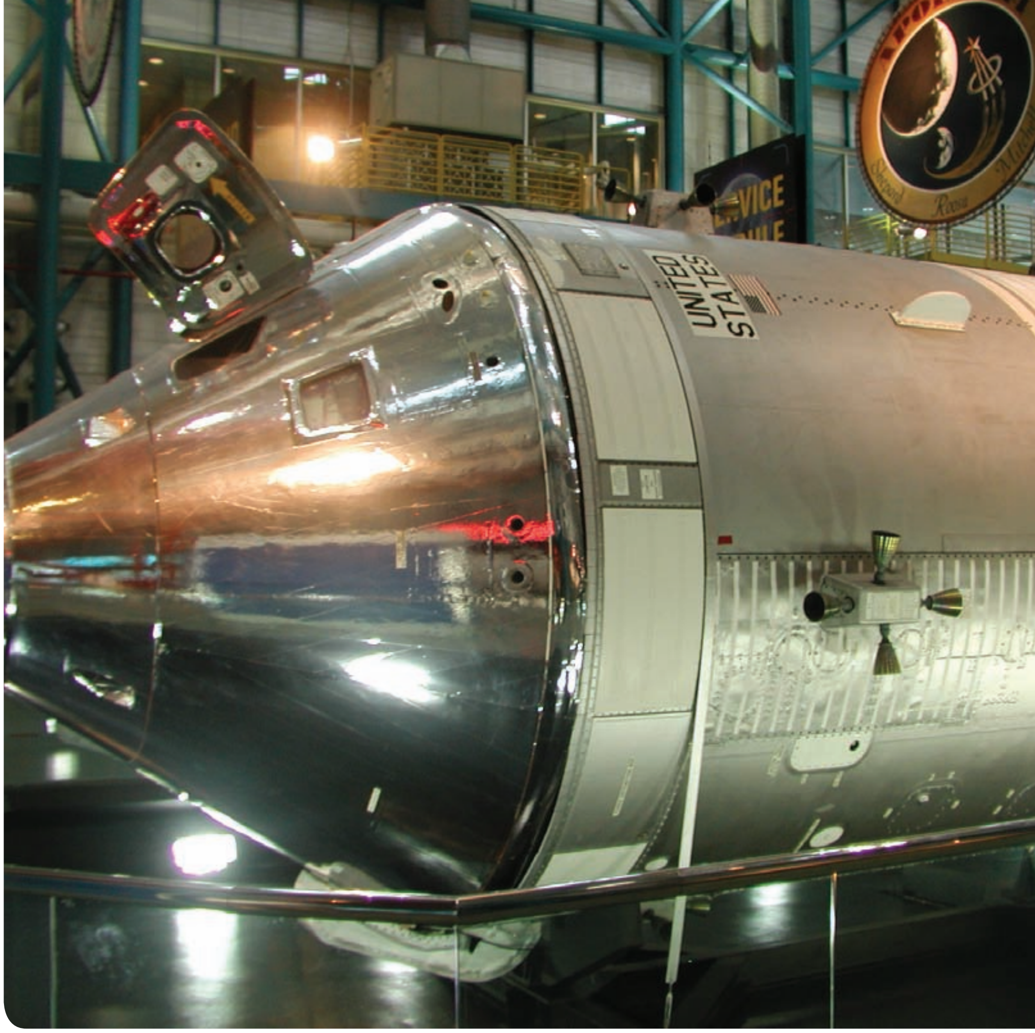
Thitima Brownhill

Fame

"I created this image using Photoshop CS2 but also used Illustrator. When I saw the image of the young woman I felt she was trying to say something. I decided she was a little like me – trying to get on the first rung of the ladder!"



WIN!
FLUID MASK
PLUG-IN
WORTH
£179
fluid mask



Enter our challenge and see your work in the magazine!

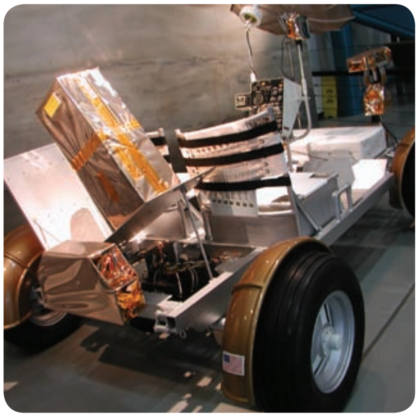
Readers' Challenge

Look to the sky, as this issue's challenge invites an intergalactic viewpoint

We do try our best not to push a challenge into any particular theme, but after getting our hands on some photographs from Kennedy Space Center, we simply couldn't resist dropping them in, to see what you might do with them. So if you're always gazing up at the stars and wondering what may really be up there, you've now got some images to use to re-create what's in your imagination.

But it doesn't matter if you haven't got the slightest interest in different galaxies, because there are still plenty of other images to use in whatever way you may fancy. Try out some techniques learnt in this issue, or just mix them up with your own images and go crazy!

As always, we want you to have fun with this challenge. The most important thing is that you take part – so don't worry if you haven't used Photoshop for very long. Send us what you come up with, and maybe you'll see your efforts in print.



HOW TO ENTER

Access the Readers' Challenge folder from the side panel on our CD and copy it to your desktop. Once you've completed your masterpiece, send it to us on a CD along with your name, address and a few words about your creation, to:

Readers' Challenge
Photoshop Creative
Imagine Publishing
Richmond House
33 Richmond Hill
Bournemouth
Dorset, UK
BH2 6EZ

NOTES | IF YOUR ENTRY IS UNDER 2MB, YOU CAN EMAIL IT TO US AT **PCR@IMAGINE-PUBLISHING.CO.UK**. UNFORTUNATELY WE CAN'T RETURN CDS

Working with colour

You need to get colour right if you want to get the maximum impact from your images, and Photoshop has loads of tools to help you do this. This issue we cover what these tools are, how they work, and how to use colour theory to get the best images you possibly can